AUS. 20c. N.Z. 20c. S.A. 20c. BELG. B.Fr. 12.50. DEN. Kr. 2.25. FIN. F.M. 1.00. FR. N.F. 1.70. GER. D.M. 0.90. HOL. Fl. 0.75. NOR. Kr. 2.25. SWED. Kr. 1.90. SPN. 15PTS

Book Of Rock

PART 3: BOWIE/ROD STEWART/BYRDS
TAMLA MOTOWN/JAMES TAYLOR/TYA

NEW MUSICAL EXPRESS

October 6, 1973 U.S. 50c/Canada 35c 8p

WORLD'S LARGEST SELLING WEEKLY MUSIC PAPER

FACES, MOTT TOURS

A QUIET WHIFF

THE NOO WHO!
At last the 1973 show with R. Daltrey whispering trade-secrets to T. Stewart about Quadraphenia and the proposed fi'mic immortalisation of "Tommy" . . . hewn in white marble on page 5.

LITTLE BITCH BLUE
Suzi Q snarls vociferously at a quaking Charles Shaar Murray about the critics she'd like to discipline . . . scratched in blood and black leather on page 6.

DOWN THE JUNKYARD...
Led by Dr. Carr, the man with the Amazing Twelve-Mile Memory. A list of sizzling platters and long-lost objects d'art that even God has forgotten . . . inscribed on second-hand papyrus on page 11.

BRUCE SPRINGSTEEN
Does he exist in true Cartesian terms or is he a figment of A. J. Weberman's imagination? Steve Turner claims he knows—but is not Truth, as someone once said, ultimately elusive? . . . Quick! It's in disappearing ink on page 16.

BRENDA LEE
Saying sweet nuthins to the saturnine Andrew Tyler. Andrew just goes "Mmmmm . . . . " Break it up in there you two! . . . Baked in a fortune-cookie on page 28.

IT'S THAT MURRAY AGAIN
After much modest vacillation he allows us to print his original PhD thesis on Riff 'n' Holler. Tethering his trusty stallion Mortimer to a blasted oak, he creeps forward into the infernal darkness of—The Heavy Metal Zone! . . . Festering in loathsome festoons all over pages 28-29.

ALL THIS PLUS . . .
Definitive pre-tour lowdown on Lindisfarne, Genesis, and Los Paranoios. Hey, wait a second. Who are Genesis? Only joking, dears . . .

25-VENUES: 4 LONDON GIGS—WITH TETSU?

THE FACES are poised for a massive concert tour blitz on Britain — their biggest ever in the U.K. And Mott The Hoople are confirmed for their first British tour this year, opening mid-November and visiting 20 venues.

Sources close to the Faces in America — where they are currently touring — reveal that their projected itinerary comprises 24 or 25 dates, including four in London.

An NME investigation this week disclosed that a string of major venues throughout the country — among them halls in Birmingham, Liverpool and Glasgow — have already been booked for late November/early December by promoter Peter Bowyer, who is normally associated with Faces dates here.

Pressed for further details, Bowyer replied: "I'm afraid I can't say anything at all. Any statement would have to come from the group's management."

A spokesman at the Faces' office, after taking an hour to check on official policy, came back with: "We have no comment to make at this stage."

The tour plan presupposes that Japanese bassist Tetsu WILL be granted Musicians Union membership and a Home Office work permit.

These matters are still under negotiation, which presumably accounts for official reluctance to discuss the tour.

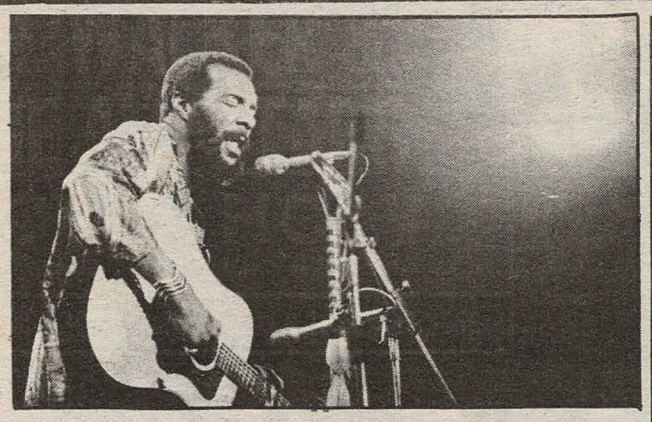
But there is widespread optimism and conviction that the situation will soon be resolved, and the Faces themselves are obviously confident that the tour will go ahead.

■ Mott's tour, which climaxes with a major London gig at Hammersmith Odeon, will be their first in Britain since Ariel Bender replaced Mick Ralphs in the line-up.

Full details, page 3.

News Desk

Edited: Derek Johnson



HAVENS VENUES

RICHIE HAVENS plays his biggest-ever British concert tour this autumn, for promoter Arthur Howes. Three venues have still to be finalised, but details of the remainder of his itinerary were revealed to the NME this week. Havens will also be filming a spot for BBC-2's "Old Grey Whistle Test" during his visit. Confirmed dates are:

London Rainbow Theatre (November 16), Liverpool Empire (17), Bristol Colston Hall (18), Oxford New Theatre (23), Croydon Fairfield Hall (30), Manchester Hardrock (December 2), London Southbank Polytechnic (7), Leeds University (8), Birmingham Town Hall (11) and Glasgow Apollo (14).

Arthur Howes has also finalised the British schedule for the Philadelphia soul package — featuring the O'Jays, Billy Paul and the Intruders. After the opening date at Croydon Fairfield Hall on November 29, reported last week, the tour plays Birmingham Odeon (December 1), Liverpool Empire (2), Dunstable California (3), Manchester Free Trade Hall (5), Hanley Heavy Steam Machine (6) and London Rainbow (7). The Rainbow concert means that the previously-reported London date at Hammersmith Odeon on December 9 is now cancelled.

BOLAN EDITING 33 TRACKS AND PLANNING RE-LAUNCH

Rex dates soon

A MAJOR BRITISH concert tour by T. Rex is at present being planned by Marc Bolan, covering the whole country. These will be the group's first dates here for a year, and are expected to include at least two days at a leading London venue.

A spokesman for Bolan and the band told the NME: "Ideally Marc would like to do something around the Christmas period, as he did last year. But this is really dependent upon the availability of suitable venues. If it doesn't work out for December, then the tour will be at the beginning of next year."

Rex completed their American tour two weeks ago, and Bolan then travelled to the Bahamas for a short holiday. He is now back in London where, newly shorn of his long hair, he is working in the recording studios and simultaneously arranging details of the upcoming tour.

A total of 33 Rex tracks are at present in the can, recorded at different locations around the world from Munich to Los Angeles. Bolan is in the process ot mixing these, and selecting tracks for a new Rex single and album. Meanwhile, the compilation album "T. Rex Great Hits" is being released by EMI this month.

RECORD NEWS

Ray Davies label

RAY DAVIES of the Kinks is to form a record production company which will have its own label. Davies is already responsible for producing the Kinks' own records, and he is now planning to become involved with other artists. He said this week: "There are two or three acts I am very keen to produce, so I feel it will be a logical step to have a record label." Meanwhile, Dave Davies has been recording solo tracks at the studio, with a view to putting out a solo album in the New Year.

- **Barry Blue's** follow-up to "Dancing On A Saturday Night" is released by Bell on October 12. It is another self-penned and self-produced track titled "Do You Wanna Dance".
- **Neil Diamond's** soundtrack for the movie "Jonathan Livingstone Seagull" will be issued by CBS simultaneously in Britain and Europe in mid-October.
- Cuban group **Kracker** have their first album for Rolling Stones Records released this weekend. Title is "Kracker Brand".
- Another collection of old **Jimi Hendrix** material comes out later this month on the Enterprise label. Titled "Hendrix '66", it was recorded in New York.
- **Mud** follow-up their recent "Hypnosis" Chart entry with "Dynamite!", issued by Bell tomorrow (Friday). It is another Nicky Chinn-Mike Chapman composition and production.
- **Geordie** this week completed work on their second album "Don't Be Fooled By The Name", for EMI release in late November. The set comprises seven original Vic Malcolm compositions, plus the group's version of "House Of The Rising Sun".
- The new album by **Sonny & Cher** is issued by MCA on October 12, titled "Mama Was A Rock 'n' Roll Singer, Papa Used To Write All Her Songs".
- EMI release the debut album by **Cockney Rebel** on November 2. Title is "The Human Menagerie".
- New single by **Max Romeo,** whose "Wet Dream" hit was banned by the BBC, is rush-released by Trojan this weekend. Title is "My Jamaican Collie".
- A new **Kris Kristofferson** single "Why Me", which has already been in the U.S. Hot 100 for 26 weeks, is issued by Monument on October 12. It is taken from his "Jesus Is A Capricorn" album.
- The Philadelphia International label is being launched in Britain, via CBS, in November to tie in with the Philly soul package tour featuring the **O'Jays, Billy Paul** and the **Intruders.** They will all have new releases out on the label.
- Portsmouth rock band **Hector** have been signed by DJM Records and will have their first single out shortly.

Price increases

PHONOGRAM (the Philips group) are increasing the prices of their albums from October 22. The new price for standard albums will be £2.18 (currently £2) and de-luxe albums go up to £2.38 from £2.29. Mid-price albums, at present either £1.29 or £1.43, increase to £1.49. Also going up are Phonogram cassettes and cartridges, but singles are unaffected. The increases have been approved by the Prices Commission. Other major companies have at present no plans to raise prices.

Stones broadcast

THE ROLLING STONES are to record a special live concert in Brussels for Radio Luxembourg's French service, which will be broadcast in full on October 18 at 9 p.m. As a prelude, the station will air "The Rolling Stones Story" in the Jean Bernard Hebey Show for six consecutive nights from next Monday (8) at 9 p.m. Wavelength is 1293 metres.

NEW GIGS BY ROXY

THERE ARE SEVERAL additions to, and changes in, the British concert tour schedule by Roxy Music — plans for which were exclusively revealed by NME five weeks ago. Tentative bookings at Glasgow Apollo (November 2), Edinburgh Empire (3), and Newcastle City Hall (4) are now confirmed. And the group play extra dates at Bristol Top Rank (5), Bournemouth Winter Gardens (6) and Swansea (8). The itinerary still closes with two days at London Rainbow (10-11).

The original opening date at Bath on October 14 is now cancelled, and the tour opens with the all-nighter event at Leeds Queen's Hall (19). Other revised October dates are Birmingham Town Hall (21), Sheffield City Hall (22), Bradford St. George's Hall (23), Liverpool Empire (27 instead of 26), Manchester Free Trade Hall (28) and Leicester De Montfort Hall (30).
Support act for the whole tour is Leo Sayer.

Immediately after their British commitments, Roxy begin a major European tour on November 14. They play concerts in Sweden, Denmark, Germany, Italy, Austria, Switzerland, Belgium, Holland and France, returning home in mid-December.

HUDSON-FORD: NEW SINGLE, TOUR PLAN

DATES AND VENUES are now being finalised for the debut British concert tour by Hudson-Ford, the Strawbs breakaway group. It will be a nationwide itinerary and will occupy most of November. The band are booked for several major TV appearances on the Continent in mid-October, and they then return to this country to spend a fortnight rehearsing for their British gigs.

The group's follow-up to to their debut hit single "Pick Up The Pieces" is being released by A&M on October 19 — titled "Take It Back". As previously reported, their album "Nickelodeon" comes out at the beginning of November.

NME Editorial changes

AS PREVIOUSLY reported, Nick Logan (pictured above) becomes Editor of New Musical Express with this week's issue. Logan, 26, was previously Assistant Editor of NME — and is suceeded in this post by Ian MacDonald.

Roy Carr, chief feature writer on NME for three years, takes up a new position as Special Projects Editor. Tony Tyler becomes Features Editor.

TOM, HUMP & GILBERT: PALLADIUM

TOM JONES, Englebert Humperdinck, Gilbert O'Sullivan and Jack Jones are all booked for short seasons at the London Palladium — following the current "Cilla Black Show" and before the start of the pantomime. O'Sullivan headlines for a week from November 5, then Jack Jones (two weeks from 12), Humperdinck (five days from 27) and Tom Jones (week from December 3). The annual Royal Varitey Show will be staged at the venue on November 26.

Extra gigs by: NAZ, ASH AND QUO

NAZARETH have had a further date added to their upcoming British concert tour — it is at Handley Victoria Hall on October 26.

WISHBONE ASH appear at Southend Kursaal Ballroom on October 13, in addition to their five concerts reported by NME two weeks ago. Home will support Ash on all dates except Southend.

FAMILY play two extra dates in their current farewell tour — at Uxbridge Brunel University (tomorrow, Friday) and Birmingham University (Saturday).

STATUS QUO, at present touring with Savoy Brown, have added Plymotuh Guildhall on October 16 to their itinerary.

Siffre in concert

LABI SIFFRE, whose concerts at Croydon Fairfield Hall (October 16) and London Royal Festival Hall (19) were announced last week, will now play a full concert tour for promoter Derek Block. Other dates are Darlington Civic Hall (October 22), Guildford Civic Hall (24), Folkestone Leas Cliff Hall (25), Hull City Hall (27), Newcastle City Hall (30), Manchester Free Trade Hall (November 1), Preston Guildhall (4), Birmingham Town Hall (7), Chatham Central Hall (8), Bristol Colston Hall (9), St. Albans City Hall (10), Liverpool Royal Court (11) and Leamington Spa Centre (14).

Negotiations are taking place for Siffre's Festival Hall concert to be broadcast live by Capital Radio, London's new commercial station which starts up next week. Meanwhile, Siffre has new single issued by Pye tomorrow (Friday) titled "If You Have Faith" — it is a track from his "For The Children" album, released on October 19.

Wolf on the way

DARRYL WAY'S WOLF begin a major British concert tour this weekend, to tie in with the release on October 12 of their second Deram album "Saturation Point". A single extracted from the LP will be issued the same day — entitled "Two Sisters", it was penned by Way and is the only vocal number on the album. Confirmed dates for the tour are as follows:

London Woolwich Thames Polytechnic (Friday), Cambridge Technical College (Saturday), Birmingham Town Hall (Sunday), Bedworth Civic Centre (Monday), Leicester De Montfort Hall (October 11), Leeds Town Hall (12), Norwich (13), Glasgow City Hall (15), Southport Floral Hall (16), Carlisle Market Hall (17), Hanley Victoria Hall (18), Bolton Albert Hall (19), Chatham Central Hall (21), Barry Memorial Hall (22), Bournemouth Winter Gardens (23), Oakengates Town Hall (24), Liverpool Mountford Hall (25), Nottingham Trent Polytechnic (26), Newcastle University (28), Middlesbrough (29) and Manchester Free Trade Hall (31).

Support act for the tour is Hemlock, the band formed by ex-Grease Band keyboards man Mick Weaver and ex-Keef Hartley guitarist Miller Anderson. They have their debut album, titled simply "Hemlock", released on October 12.

DARRYL WAY

IN BRIEF

BRINSLEY SCHWARZ headline an all-day festival at Hemel Hempstead Dacorum College on October 20, and **Third Ear Band** play the town's Arts Centre on October 26 . . . **Richard Barnes,** who has been playing Peter since last year, has now taken over the title role in the London production of "Jesus Christ Superstar" at the Palace Theatre . . . Flautist **Mutter Slater** has left **Stackridge** and, as a result, the group have been forced to cancel all engagements for the time being . . . Ex-Move lead singer **Carl Wayne** starts a cabaret tour at the end of the year, opening at Hull Bailey's (December 30 week) . . . **Jaki Whitren** supports **Ike and Tina Turner** on their upcoming European dates, including London Hammersmith Odeon on November 24 . . . New York singer-composer-guitarist **Peter Blegvad** has joined German group **Faust . . . Ron Geesin** booked as support act for **Genesis** tour opening at Glasgow Apollo tomorrow (Friday) . . . **Blue** leave London next Tuesday for an eight-week debut tour of America, including dates with **Frank Zappa** and the **Beach Boys.**

Quatro single, one-nighters

SUZI QUATRO has a new single released by Rak on October 19 — titled "Daytona Demon", it was written and produced by Nicky Chinn and Mike Chapman. Suzi plays Hanley Heavy Steam Machine (tomorrow, Friday) and Southampton University (Saturday), then leaves for Paris for concerts and TV appearances. She resumes gigging in Britain at Hereford Flamingo (October 12) and Nottingham University (13).

TV LATEST

BARBRA STREISAND stars in her own spectacular, filmed recently at ATV's Elstree Studios, which goes out on the full ITV network on Sunday, December 16.

- This year's Royal Variety Performance will be screened in full by ITV on Sunday, December 2 (7.25-10.30 p.m.), six days after the actual event.
- Granada's "Lift Off" returns for another networked series on Wednesday, October 17, with Ayshea Brough again as hostess. Initial bookings include Geordie, Bruce Ruffin and Kathie Jones (17); Wizzard, Roy Wood and Ofarim & Winter (24).

Shack back again

CHICKEN SHACK complete a tour of Belgium this weekend and resume gigs in this country at Ammonford Civic Hall next Wednesday (10). Other confirmed dates are Derby Cleopatra's (October 18), Huddersfield Polytechnic (19), Glasgow Queen Margaret Union (20), Nottingham Albany (21) and Uxbridge Brunel University (26-27).

News Desk — Edited: Derek Johnson

HOOPLE'S U.K. TOUR

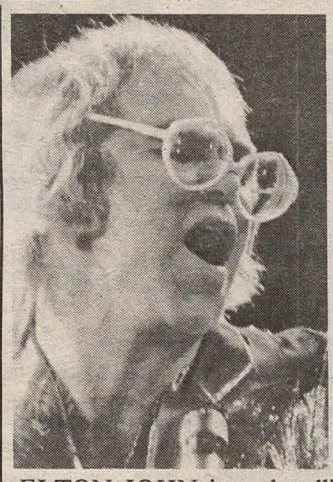
MOTT THE HOOPLE set out on a major British concert tour next month, their first this year. It covers 20 major venues, and will mark the group's first appearance in this country with new member Ariel Bender (alias Luther Grosvenor) who recently replaced Mick Ralphs in the line-up. The schedule climaxes with a concert at London Hammersmith Odeon on Friday, December 14. Other venues to be visited are:

IAN HUNTER

Leeds Town Hall (November 12), Blackburn St. George's Hall (13), Worcester Gaumont (15), Lancaster University (16), Liverpool Stadium (17), Hanley Victoria Hall (18), Wolverhampton Civic Hall (19), Oxford New Theatre (20), Preston Guildhall (21), Newcastle City Hall (22), Glasgow Apollo (23), Edinburgh Caley (25), Manchester Opera House (26), Birmingham Town Hall (27), Swansea Brangwyn Hall (28), Bristol Colston Hall (29), Bournemouth Winter Gardens (30), Southend Kursaal (December 1) and Chatham Central Hall (2).

Promoter is Mel Bush, who told the NME that box-offices will open three or four weeks before the dates of the concerts. Mott, currently engaged in an American tour from which they return at the beginning of November, have completed a new single for release to tie in with the tour — it is another Ian Hunter composition, but is as yet untitled.

● Support act on all Mott's concert dates will be Queen. The group recently had their debut single and album issued by EMI, and are now in the process of recording follow-ups. They broadcast in Radio 1's "In Concert" on October 20, and are set for a string of radio and TV dates in Europe later this month.



Elton for concerts, TV spec

ELTON JOHN is to headline a series of major British concerts during the last two months of this year. They are scheduled to start in early November and continue until late December, but appearances will be spasmodic and he will not be gigging throughout the whole of this period. It is understood that John will play two days at each of several major venues. Full details are at present being finalised and will be announced shortly.

ITV are to network a one-hour documentary on Elton John on Tuesday, December 4, in the peak 9-10 p.m. spot. Some sequences were shot in France during the summer while he was recording his double album, and cameras were also at his Hollywood Bowl concert at the beginning of last month. The special also follows him backstage, on the road, at home and at Bernie Taupin's house. It has the working title of "Elton John, Bernie Taupin, Goodbye Norma Jean & Other Things", although this is likely to be shortened before transmission. It has been made by Bryan Forbes for world-wide screening, but British viewers will see it first.

Stevie Wonder made a surprise guest appearance during John's act at New York Boston Garden on Tuesday of last week. It was the first time he had been on stage since his car accident, and he was given a three minute standing ovation. He then took part in a short jam with John, playing organ.

HARVEY BAND FOR BRITISH CONCERTS

THE SENSATIONAL Alex Harvey Band will play a major British concert tour throughout the month of November, to tie in with promotion on their second Vertigo album "Next" (released November 2). It will be the band's first bill-toppping tour in their own right, and dates and venues are at present being finalised. They are spending the second half of this month touring Europe with Status Quo but, before they leave, they are playing a few British one-nighters as follows:

North Staffs Polytechnic (tomorrow, Friday), Doncaster College of Education (Saturday), Gravesend Civic Hall (Sunday), Scarborough Penthouse (October 12), St. Alban's City Hall (13) and London Charing Cross Road Sundown (14). On these dates they will be promoting their new single "Giddy Up A-Ding Dong", issued this weekend.

The band's pianist Hugh McKenna has collapsed suffering from nervous exhaustion and misses the October gigs. He expects to be fit to resume for the November tour, but meanwhile he is replaced by John Martin from Marsha Hunt's 22.

B.B. KING: RAINBOW

B. B. KING appears in concert at London Rainbow Theatre on Wednesday, October 31 (9 p.m.), as part of a European tour. Tickets go on sale this Saturday (6) priced £2, £1.70, £1.40 and £1.10. There is a possibility of further British dates being arranged for King. Another new Rainbow booking is jazzman Miles Davis, who plays a return visit on November 19 (two performances, 6.30 and 9).

Osmonds' decision awaited

AN ADDITIONAL London date for the Osmonds had still not been finalised as NME closed for press on Tuesday. It is understood that the group's management is still considering a request for them to give another concert at the Rainbow — for which a choice of dates is being held — but that this would clash with their European commitments. A spokesman explained: "They are apparently weighing up which is the more important — another London concert or a TV special in Germany".

Tickets for the Osmonds' concerts at Manchester Belle Vue (October 23) and Glasgow Apollo (25) sold out last Saturday as soon as the box-offices opened. Large queues had formed, but there were no riots comparable to the disturbances outside London Rainbow the previous Saturday. A Polydor spokesman commented: "The venues stuck to the official opening times, and everything went ahead as planned."

Don Gibson dates

DON GIBSON, the leading American country singer and writer, arrives in Britain next month for a concert tour promoted by the General Artiste Agency. Gibson, whose compositions include "I Cant Stop Loving You" and "Sea Of Heartbreak", will top a c-&-w package show which also features the Jonny Young Four and Jo Ann Love.

Titled "The Don Gibson Country Show", the package plays London Lewisham Odeon (November 16), Kettering Granada (17), Norwich Theatre Royal (18), Bournmouth Winter Gardens (20), Birmingham Town Hall (23), Chatham Central Hall (24) and Gloucester ABC (25). Tickets for all venues go on sale at the theatre box-offices on October 12.

GEORDIE GIGS

GEORDIE spend most of this month gigging around Britain, interrupted only by a brief visit to Belgium for a TV appearance. Confirmed dates are Aberystwyth University (tomorrow, Friday), Hull University (Saturday), Sheffield Polytechnic (next Wednesday), Doncaster Top Rank (October 12), Margate Dreamland (13), Llanelli Glen (16), Blackpool Locarno (18), Sunderland Locarno (19), London Isleworth Borough Road College (20), London Edmonton Picketts Lock (26), Loughborough University (27) and Cleethorpes Winter Gardens (30).

PETE SINFIELD and Babe Ruth have withdrawn from the all-nighter at Leeds Queen's Hall on October 19, headlined by Roxy Music, and are replaced by Stray and Principal Edwards.

Additional concerts by Bassey

FIVE EXTRA dates have been added to Shirley Bassey's annual autumn tour, promoted by Robert Paterson — Stockton ABC (November 17), Birmingham Odeon (18), Dundee Caird Hall (20), Edinburgh Usher Hall (21) and Glasgow Kelvin Hall (22).

And there have been date changes at three previously-reported venues — Shirley now visits Liverpool Empire on November 13 (instead of 16), Cardiff Capitol on 14 (instead of 13) and Preston Guildhall on 16 (instead of 15).

Other dates remain as already announced in the NME, including a concert at London Royal Albert Hall on November 3. Support act for the tour is Springfield Revival.

TIR NA NOG TOUR with Bridget St. John

TIR NA NOG begin a nationwide tour at the end of this month with Bridget St. John as special guest artist. With more dates still to be confirmed, the schedule so far is Paignton Festival Theatre (October 25), Merthyr Tydfil Boobs (29), Birmingham Digbeth Hall (30), Harrogate Queen's Theatre (November 1), Bolton Albert Hall (2), Carlisle Market Hall (3), Liverpool St. George's Hall (4), Derby King's Hall (5), Ipswich St. Matthew's Hall (8), Barnstaple Town Hall (10), Walsall Town Hall (12), Bedford Corn Exchange (13), Wolverhampton Civic Hall (19), Shrewsury Music Hall (22) and Bristol Boobs (28).

The tour coincides with the release of Tir Na Nog's third album "Strong In the Sun" (Chrysalis), produced by Matthew Fisher. It comprises all original material by Leo O'Kelly and Sonny Condell, except for a rearranged version of the Nick Drake song "Free Ride". The title track from the LP was released as a single last weekend. Immediately prior to their British dates, Nog undertake an Italian tour with Gentle Giant.

NEW YORK CLIMAX FOR CLIMAX BAND

CLIMAX BLUES BAND open their second American tour in New Jersey tomorrow (Friday), and on several of their dates will be supporting Wishbone Ash and the J. Geils Band. Highlight of their schedule is a concert at New York Philharmonic Hall on October 28, when they have top billing over Bo Diddley.

A spokesman for the band told the NME: "Although they've been plodding along in this country, working hard and earning money, they've never really made the grade here. The situation is different in the States, where they're really taking off in a big way — hence the impressive New York concert."

The group return to Britain in early December and resume gigging here, but are already set for an American return early next year. Their first live album, recorded on their debut U.S. tour, will be issued here in December — it will mark a switch from Harvest to the Polydor label.

BUSY GRYPHON

GRYPHON, who provided the theme song for the rock movie "Glastonbury Fayre," have been invited by National Theatre director Peter Hall to write the music for the new production of Shakespeare's "The Tempest" to be premiered in March. The group will be recording their second Transatlantic album in January, and are likely to include some of their "Tempest" compositions in this set.

The band are to be featured in a series on music education for BBC Radio's Schools Programmes, and they are also set for a nine-week series of BBC-2 "Up Sunday" shows starting October 28. Gryphon undertake a concert and TV tour of Europe from tomorrow (Friday), then set out on a lengthy British tour. Among their dates are:

Egham Royal Holloway College (October 26), Crewe College (27), London Camden Dingwalls (29), Southampton Centre Hotel (31), Hounslow White Bear (November 1), Crondall Hampshire Arms (2), Coventry College (3), Gravesend Civic Hall (4), Stevenage College (9), Kingston Polytechnic (10), London Marquee (12), Hove Town Hall (14), Havant Black Dog (15), Halifax Clarence's (17), Newcastle Guildhall (18), Hatfield Polytechnic (20), Sheffield Polytechnic (21), Manchester Stoneground (22), Birmingham Repertory Theatre (23), Hull Arts Centre (25), Plymouth Guildhall (30), and London Roundhouse (December 2).

CARAVAN PLUS 43

CARAVAN are set for a major London concert appearance on Sunday, October 28, when they play the Drury Lane Theatre Royal — accompanied by the 43-piece London Symphonia Orchestra conducted by Martyn Ford. Tickets priced from 50p to £1.50 go on sale this weekend.

The group set out on a British college tour tonight (Thursday) when they play Oxford Polytechnic. Other confirmed dates are Huddersfield Polytechnic (Friday), Lanchester Polytechnic (Saturday), Aberdeen University (October 12), Glasgow University (13), York Derwent College (19), Anglesey Wheelers Club (20) and North London Polytechnic (26). Other venues are currently being finalised.

Angels' U.S. tour

PLANS ARE being finalised for the Wild Angels to undertake their first American tour in the New Year — a 20-city itinerary supporting Leon Russell. The group, newly returned from a European tour, fly to Sweden this weekend to top the bill in a live TV show. Their new single "Clap Your Hands And Stamp Your Feet" is being issued by Decca this month.

Ban on Argent

ARGENT have been banned from any future appearances at Brighton Dome, following over-enthusiastic audience reaction to the group's recent concert there. Their British tour ends on Saturday, then — after a short holiday — they set out on their third American tour which was delayed to accommodate their dates in this country. A mid-November release is planned for the band's new album, as yet untitled, and a major European tour is being set up to start in January.

Dana film role

DANA GILLESPIE has been signed for an important acting role in a Ken Russell film about the life of composer Gustav Mahler. She plays opera singer Anna von Mildenburg, Mahler's first mistress, in the picture which starts shooting in Germany later this month. This means that Dana is having to relinquish temporarily her role as Mary Magdalene in the London production of "Jesus Christ Superstar". Dana's first RCA album "All Gone" is scheduled for world-wide release in January.

FASTBACK MUSIC - BY POST

This week's best-selling songbooks

FOCUS SONGBOOK	£1.50	BEST OF HENDRIX	50p
ROXY MUSIC/19 SONGS	£1.00	DON McLEAN SONGBOOK	£2.50
LEAD GUITAR + 7" RECORD	£1.60	MARC BOLAN LYRIC BOOK	95p
SONGS OF DAVID BOWIE	£1.95	BOB DYLAN—IN HIS OWN WRITE	95p
RHYTHM GUITAR TUTOR	£1.25	ALICE COOPER/17 SONGS	95p
SLADE SONGBOOK	95p	BOLAN/WARLOCK OF LOVE	85p
FACES—OOH LA LA	£1.60	S & G GREATEST HITS	95p
ROCK GUITAR—SELF TUTOR	£1.60	BUDDY HOLLY COMPLETE	£1.95
CAT STEVENS—FOREIGNER	£1.25	LINDISFARNE DOUBLE	60p
T. REX—TANX	75p	STONES COMPLETE	£2.95
ALAN HULL—PIPEDREAM	75p	TRAFFIC SONGBOOK	£2.10
BOWIE—LYRICS & PHOTOS	30p	STONES/BIG HITS	40p
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Five Years Ago

Week ending October 2, 1968

Last Week	This Week		
2	1	THOSE WERE THE DAYS	Mary Hopkin (Apple)
1	2	HEY JUDE	Beatles (Parlophone)
3	3	JESAMINE	Casuals (Decca)
8	4	LITTLE ARROWS	Leapy Lee (MCA)
5	5	HOLD ME TIGHT	Johnny Nash (Regal-Zonophone)
4	6	I'VE GOTTA GET A MESSAGE TO YOU	Bee Gees (Polydor)
9	7	LADY WILLPOWER	Gary Puckett & the Union Gap (CBS)
6	8	I SAY A LITTLE PRAYER	Aretha Franklin (Atlantic)
7	9	DO IT AGAIN	Beach Boys (Capitol)
15	10	CLASSICAL GAS	Mason Williams (Warner Bros)

Ten Years Ago

Week ending October 4, 1963

Last Week	This Week		
2	1	DO YOU LOVE ME	Brian Poole and the Tremeloes (Decca)
1	2	SHE LOVES YOU	Beatles (Parlophone)
4	3	THEN HE KISSED ME	Crystals (London)
7	4	IF I HAD A HAMMER	Trini Lopez (Reprise)
5	5	I WANT TO STAY HERE	Steve Lawrence/Eydie Gorme (CBS)
10	6	SHINDIG	Shadows (Columbia)
13	7	BLUE BAYOU	Roy Orbison (London)
6	8	APPLEJACK	Jet Harris and Tony Meehan (Decca)
9	9	JUST LIKE EDDIE	Heinz (Decca)
3	10	IT'S ALL IN THE GAME	Cliff Richard (Columbia)

15 Years Ago

Week ending October 3, 1958

Last Week	This Week		
1	1	STUPID CUPID/CAROLINE MOON	Connie Francis (MGM)
2	2	VOLARE	Dean Martin (Capitol)
3	3	WHEN	Kalin Twins (Brunswick)
6	4	POOR LITTLE FOOL	Ricky Nelson (London)
8	5	BIRD DOG	Everly Brothers (London)
7	6	MAD PASSIONATE LOVE	Bernard Bresslaw (HMV)
4	7	RETURN TO ME	Dean Martin (Capitol)
9	8	SPLISH SPLASH	Charlie Drake (Parlophone)
-	9	KING CREOLE	Elvis Presley (RCA)
5	10	FEVER	Peggy Lee (Capitol)

NME Charts

BRITISH SINGLES

(Week ending Tuesday 2nd October 1973)

Last Week	This Week		Weeks in Chart	Highest Position
5	1	EYE LEVEL — Simon Park Orchestra (Columbia)	3	1
1	2	BALLROOM BLITZ .... The Sweet (RCA)	3	1
2	3	MONSTER MASH — Bobby 'Boris' Pickett & The Crypt Kickers (London)	4	2
9	4	NUTBUSH CITY LIMITS — Ike & Tina Turner (United Artists)	4	4
4	5	ANGEL FINGERS ..... Wizzard (Harvest)	6	1
10	6	JOYBRINGER — Manfred Mann Earthband (Vertigo)	4	6
3	7	ROCK ON ..... David Essex (CBS)	7	1
17	8	LAUGHING GNOME — David Bowie (Deram)	2	8
6	9	OH NO, NOT MY BABY — Rod Stewart (Mercury)	5	4
19	10	CAROLINE ..... Status Quo (Vertigo)	4	10
11	11	FOR THE GOOD TIMES — Perry Como (RCA)	6	11
7	12	ANGIE .... Rolling Stones (Rolling Stones)	6	2
8	13	ALL THE WAY FROM MEMPHIS — Mott The Hoople (CBS)	4	8
16	14	I'VE BEEN HURT — Guy Darrell (Santa Ponza)	6	13
—	15	MY FRIEND STAN ..... Slade (Polydor)	1	15
14	16	OOH BABY — Gilbert O'Sullivan (MAM)	4	14
20	17	SPANISH EYES ..... Al Martino (Capitol)	12	6
—	18	GOODBYE YELLOW BRICK ROAD — Elton John (DJM)	1	18
—	19	A HARD RAIN'S GONNA FALL — Bryan Ferry (Island)	1	19
29	20	SKYWRITER .. Jackson 5 (Tamla Motown)	4	20
15	21	THE DEAN AND I ..... 10 c.c. (UK)	6	11
21	22	SAY, HAS ANYBODY SEEN MY SWEET GYPSY ROSE? ..... Dawn (Bell)	8	11
13	23	YOUNG LOVE ... Donny Osmond (MGM)	8	1
12	24	PICK UP THE PIECES — Hudson Ford (A & M)	6	6
18	25	DANCING ON A SATURDAY NIGHT — Barry Blue (Bell)	9	2
—	26	GHETTO CHILD — Detroit Spinners (Atlantic)	1	26
—	27	THAT LADY ..... Isley Brothers (Epic)	1	27
27	28	LET'S GET IT ON — Marvin Gaye (Tamla Motown)	2	27
26	29	YESTERDAY ONCE MORE — Carpenters (A & M)	12	2
24	30	I'M FREE — Roger Daltrey With The London Symphony Orchestra (Ode)	9	13

BRITISH ALBUMS

(Week ending Tuesday 2nd October 1973)

Last Week	This Week		Weeks in Chart	Highest Position
1	1	GOATS HEAD SOUP — Rolling Stones (Rolling Stones)	4	1
2	2	SING IT AGAIN ROD — Rod Stewart (Mercury)	8	1
11	3	SLADEST ..... Slade (Polydor)	2	3
3	4	NOW AND THEN ... Carpenters (A & M)	14	1
4	5	ALADDIN SANE .... David Bowie (RCA)	24	1
24	6	I'M A WRITER NOT A FIGHTER — Gilbert O'Sullivan (MAM)	2	6
9	7	AND I LOVE YOU SO Perry Como (RCA)	15	3
6	8	HUNKY DORY ..... David Bowie (RCA)	14	4
10	9	SINGALONGAMAX VOL 4 — Max Bygraves (Pye)	2	9
5	10	WE CAN MAKE IT — Peters & Lee (Philips)	14	1
16	11	MOTT ..... Mott The Hoople (CBS)	9	11
15	12	20 EXPLOSIVE HITS — Various Artists (K-Tel)	7	12
20	13	HELLO ..... Status Quo (Vertigo)	2	13
21	14	GOOD VIBRATIONS — Various Artists (Ronco)	2	14
7	15	THE BEATLES 1967-1970 ..... (Apple)	24	1
-	16	CLASSICS 100 .... Various Artists (K-Tel)	1	16
8	17	SIMON AND GARFUNKEL'S GREATEST HITS ..... (CBS)	64	1
14	18	THE PLAN ..... Osmonds (MGM)	8	6
13	19	INNERVISIONS — Stevie Wonder (Tamla Motown)	7	8
12	20	TUBULAR BELLS — Mike Oldfield (Virgin)	12	12
26	21	TOUCH ME IN THE MORNING — Diana Ross (Tamla Motown)	6	8
22	22	LIVE ..... Genesis (Charisma)	10	14
-	23	ALL TIME CLASSICS — Various Artists (Arcade)	1	23
-	24	SWEET FREEDOM — Uriah Heep (Bronze)	1	24
17	25	BOULDERS ..... Roy Wood (Harvest)	7	12
25	26	THE BEATLES 1962-1966 ..... (Apple)	24	1
18	27	ZIGGY STARDUST .. David Bowie (RCA)	46	4
23	28	DARK SIDE OF THE MOON — Pink Floyd (Harvest)	29	1
-	29	CLOCKWORK ORANGE — Soundtrack (Warner Brothers)	28	7
19	30	A LITTLE TOUCH OF SCHMILSSON IN THE NIGHT ..... Nilsson (RCA)	8	19

U.S. SINGLES

Last Week	This Week		
3	1	HALF-BREED	Cher
5	2	HIGHER GROUND	Stevie Wonder
8	3	RAMBLIN' MAN	Allman Bros.
1	4	LOVES ME LIKE A ROCK	Paul Simon
6	5	LET'S GET IT ON	Marvin Gaye
2	6	WE'RE AN AMERICAN BAND	Grand Funk
9	7	THAT LADY	Isley Brothers
10	8	MY MARIA	B. W. Stevenson
14	9	ANGIE	Rolling Stones
12	10	CHINA GROVE	Doobie Brothers
15	11	KEEP ON TRUCKIN'	Eddie Kendricks
13	12	FREE RIDE	Edgar Winter Group
21	13	HEARTBEAT — IT'S A LOVEBEAT	The Defranco Family
16	14	THEME FROM CLEOPATRA JONES ...	Joe Simon
26	15	MIDNIGHT TRAIN TO GEORGIA	Gladys Knight & The Pips
18	16	ROCKY MOUNTAIN WAY	Joe Walsh
19	17	YES WE CAN CAN	Pointer Sisters
20	18	IN THE MIDNIGHT HOUR	Cross Country
4	19	SAY, HAS ANYBODY SEEN MY SWEET GYPSY ROSE	Dawn
27	20	ALL I KNOW	Garfunkel
25	21	YOU'VE NEVER BEEN THIS FAR BEFORE	Conway Twitty
7	22	DELTA DAWN	Helen Reddy
11	23	SATURDAY NIGHT'S ALRIGHT FOR FIGHTING	Elton John
29	24	YOU GOT ME ANYWAY	Sutherland Brothers & Quiver
—	25	KNOCKIN' ON HEAVEN'S DOOR	Bob Dylan
—	26	HURTS SO GOOD	Millie Jackson
28	27	HEY GIRL (I LIKE YOUR STYLE)	Temptations
30	28	GET IT TOGETHER	The Jackson 5
—	29	LET ME IN	Osmond Bros.
—	30	BASKETBALL JONES	Cheech & Chong

Courtesy "Cash Box"

U.S. ALBUMS

Last Week	This Week		
4	1	INNERVISIONS	Stevie Wonder
1	2	KILLING ME SOFTLY	Roberta Flack
5	3	LOS COCHINOS	Cheech & Chong
8	4	LET'S GET IT ON	Marvin Gaye
2	5	BROTHERS & SISTERS	Allman Brothers
6	6	DELIVER THE WORD	War
3	7	WE'RE AN AMERICAN BAND	Grand Funk
7	8	LONG HARD CLIMB	Helen Reddy
—	9	GOATS HEAD SOUP	Rolling Stones
9	10	CHICAGO VI	Chicago
12	11	DARK SIDE OF THE MOON	Pink Floyd
11	12	FOREIGNER	Cat Stevens
14	13	THE SMOKER YOU DRINK, THE PLAYER YOU GET	Joe Walsh
13	14	FRESH	Sly & The Family Stone
15	15	A PASSION PLAY	Jethro Tull
10	16	TOUCH ME IN THE MORNING	Diana Ross
16	17	DIAMOND GIRL	Seals & Crofts
19	18	RAINBOW	Neil Diamond
23	19	THE CAPTAIN AND ME	Doobie Brothers
24	20	EDDIE KENDRICKS	Eddie Kendricks
22	21	ABOUT US	Stories
28	22	3+3	Isley Bros.
20	23	LIVE AND LET DIE	Original Soundtrack
17	24	MADE IN JAPAN	Deep Purple
27	25	THE POINTER SISTERS	Pointer Sisters
18	26	NOW & THEN	Carpenters
25	27	DEODATO 2	Deodato
30	28	PAT GARRETT & BILLY THE KID	Movie Soundtrack
—	29	HANK WILSON'S BACK, VOL. I ...	Leon Russell
—	30	HOUSES OF THE HOLY	Led Zeppelin

Courtesy "Cash Box"

The Who: triumph and a threat

ROGER DALTREY lives in Sussex, away from it all in a house you could lose an elephant in. The grounds are so vast that he can point into the horizon — and you're still not sure whether his land goes further than the natural boundary you can see. You get there by train, arriving at a tranquil country station, and then riding along narrow high-hedged lanes in a Range Rover.

On our particular visit it was hot. So hot that Daltrey wore only a brief pair of white jeans cut at the knees, displaying a fine bronze physique, as we wandered around the gardens of his estate.

IT HAPPENED TO THE BEATLES, BUT IT WON'T AFFECT THE WHO. AND ROGER DALTREY NOW PREPARES TO DO THREE YEARS HARD LABOUR

REPORT : TONY STEWART

It is the country, and a most convivial place to rap. To do so we sat on the lawn, which is decorated with a miniature tinkers caravan. However, amid this idyllic setting, there is a note of realism. Daltrey has been mixing concrete, and that means preparing for the rigours of the road. It helps him get fit, he says.

Our conversation developed naturally through the subjects of his own solo work, the new Who concept album, Ken Russell's film version of "Tommy", and three years hard labour for the band, and Daltrey displayed all the enthusiasm of a man going back to the work he loves — performing.

He'd also displayed some misgivings about the Who's business affairs.

"I'm giving you a scoop here," he said, "but I've got to speak out for once."

However, after the interview he decided he didn't want to wash all the dirty linen on a public washing line.

What he did say was: "The Who's suffered, and we're starting to suffer internally, which really is bad". And that's enough to indicate all is not well.

"This is what worries me," he continued. "It's happened to the Stones and the Beatles, and it's the same bloody problem".

But to clarify his point, he added: "Oh, I'm not worried about the music. It hasn't altered anything within the group as far as I feel towards playing is concerned. That's one good thing about the Who, whereas it wasn't with the Beatles. There's no chance of anything changing there at all," he emphasised, "we're completely solid on that."

It's best to leave it at that, so concentrating on Daltrey, the Who and their music. On a happier note, this piece could quite easily be subtitled what the Who did on their holidays.

The word holiday is used quite loosely, even though Daltrey — as he sits chewing grass — displays a nifty shade of brown on his torso. Right enough, they've relaxed, but the band have not been totally idle these past two years.

"It's not really been inactivity y'know, there's been a lot going on," he explains. "We just felt we had to have that time off to re-think. I think it's paid off with the new music we've done. It definitely has come together as being new.

"Hopefully, once we get the new stuff on stage we'll be able to forget what we used to do, or at least a lot of what we used to do, we'll just keep the good bits and get rid of all the rubbish.

"You can only do this type of thing after having a couple of years off away from what you're doing," he explains. "By working every night we just kept our old bad habits.

"So we'll wait and see. But I'm very optimistic and really pleased. Musically we're stronger now than we've ever been. And as far as getting back on the road is concerned, we've never been more definite about anything.

"Like I say," and a mischievous grin creases his face, "we've had a lot of other problems." He allows himself a knowing chortle.

Daltrey went on to emphasise that the Who's volume of productivity doesn't match their volume of sound. And he feels their critical discrimination is quite strict.

"The Who don't just go in and record ten songs for an album 'cause we need an album.

"Every album has been far more than that. And that's why we've been waiting for the time when we would release something really worth releasing. It's here now, and by Christ it's worth releasing.

"We're not like Slade, or even the Stones come to that, who can just go in and make a whole load of songs and release them. We don't thrive on that sort of scene. That's why we do find it difficult these days to get singles.

"We," he continues, "work hard to make records and make them into more than just a piece of plastic and songs."

The Who's new single, "5.15" is released this week and shortly there's the double album "Quadrophrenia".

DALTREY'S personal success recently has been his solo album, the single from it — "Giving It All Away" — and then "I'm Free" from Reizner's production of "Tommy".

But Daltrey, who still possesses his harsh London accent and amiable working-class characteristics, still underrates his own ability — and this seems due to lack of self-confidence rather than feigned modesty.

Speaking of "I'm Free" he says: "I don't think it's the people who are acquainted with 'Tommy' who have bought the single. I get the feeling that it's a lot of old ladies — who like it because it sounds like 'Big Country' in the middle. And that terrifies me.

"But if anything, it's a success because of the lack of Who material."

That logic, however, doesn't tie in with the fact that bassman John Entwistle's solo endeavours weren't so well accepted.

Daltrey disagrees. "John made the mistake of having faith enough to dish up his album and say 'there it is, release it', which is what I wasn't prepared to do. Instead of John's album being properly launched like ours, it fell out the door."

Going back to his own success, he continues: "It had to be big," he stresses, reasoning: "There I was, the singer with the Who. I could have kept cosily within the four members and had a cosy little ride all the way along, but I was putting my balls on the line — so I wanted it to sell, mate. There would've been no point having it come out, and do as John's things do, just sit there. Not that that's any fault of his.

NOW DALTREY intends to record a follow-up set when he has the time.

He says: "I've written one song of my own and it's given me a lot of confidence. I hope to find more of a direction on the next one.

"I'll make it between the Who tours and the "Tommy' film and everything else — because the Who are going to be working a helluva lot in the next 18 months.

"See, it's difficult. I think it'd be a mistake to become too — err, what's the word? — too ambitious at the moment. Because that would start to distrupt the Who.

"I'd hate to get into the situation Rod Stewart had with the Faces. It's a bloody shame really.

"If the Who are working every day for the next three years, there won't by any Daltrey albums — don't worry about that. And that suits me fine. I don't want to get too ambitious about it."

NOW, WHAT about the Who's "Quadrophrenia" album. What is it like musically, I inquire?

"Phenomenal. It really is. I mean Pete's writing is," he's at a loss for superlatives.

"There's no doubt who is the best rock 'n' roll writer after listening to this one. It really is amazing.

"If you want to know the real simple story," he eventually says of Townshend's concept, "he goes to the seaside and comes back again."

Daltrey laughs and buries his nose in a mug of tea.

"Maybe that's completely wrong, because I haven't heard it put together. But it's like 'Tommy', in that I didn't know what that was about until it had been out about three months."

Chris Stainton played on the sessions, but otherwise it's basically a group album.

Then there's the "5.15" single.

"It's one of the best Who singles since 'Won't Get Fooled Again'. And it's probably the most commercial since 'Pinball Wizard' — a really tough rocker, with a lot of the old Who in it.

It's the same with the album, he says. "Who's Next" got a bit flat and became linear. Although it's got a helluva lot more on top of it than 'Who's Next' — in the form of synthesisers and brass and that — this new one is stronger than ever.

"But this one's really got the old Who back. It's got the clarity and good recording of 'Who's Next' . . but it's got the old 'My Generation' Who there.

"I'll play you a bit later," he said, confidentially, "I'll give you a little preview.

"I can't explain it . . . Pete's writing has gone a whole way past lyrics, and is improving in arrangement.

"A lot of the things that went on in the past — like 'Tommy' and that — were cut as rough songs and arranged in the studio by the group, with ideas from the group.

"But now the songs have arrangements around them, and we couldn't make them better. It's a whole different way of working. When you hear it you'll know what I mean.'

I heard two impressive tracks in Daltrey's barn-studio, and I agree. As well as returning to the old rock 'n' roll underlay, the arrangements still hum of grandeur, not unsimilar to "Tommy".

Rather conveniently, this brings us to the film of the rock-opera, which will be directed by Ken Russell. In January the band, with Daltrey, as a 16-year-old Tommy, start the soundtrack, and in April shooting begins.

"I think Ken Russell can make 'Tommy' bigger than it's ever been," Daltrey states dogmatically. "It means a lot to a lot of people, but it didn't sell that many records, especially in Britain.

"If Russsell can get it over to a lot more people, good luck to him, because I think it says a helluva lot more than 'Jesus Christ Superstar'. Making a film makes 'Tommy' immortal, and that's as far as I ever want to go. At least it'll be finished then."

As a final question, I couldn't resist asking Daltrey if he fancied being a film star?

He laughed." I'll be in a film, and hopefully a successful film, but it doesn't make you a film star."

No, but it makes you a hard grafter. The hols are over folks, so need we say anymore?

You don't have . . . BUT IT HELPS

SUZI QUATRO talks of image and associated topics to CHARLES SHAAR MURRAY

I FIRST ran into Suzi Quatro late last year. She was a nice, bouncy little American chick who played bass, wrote songs, was forming a band and had just put out a flop single. I dug her attitude to life and other semi-related topics, quite got off on her record, flawed though it was, and filed her in the Interesting To See What She Does Next department.

Seven months later, and Little Ms Q was a Bona Fide Star. Had she changed? Had she become a horrible little bitch? Was she lead bareback rider in the Ego Circus? Well, she's even made it as far as a Penthouse centrefold.

How, you ask, can a chick with boobs that small break into the last stronghold of male chauvinist piggery? Simple, Benson — she keeps her clothes on. A clothed Penthouse Pet? Well, stranger things have happened — theoretically anyway.

So back at Rak, Ms Q collapses into a chair and commences the interview. She's great — you hardly have to ask her any questions. Just turn the cassette machine on and count her in. On your marks, Suzi — get set, *rap!*

"Well, this German interviewer got cute and asked me my most hated question, which is 'Howcum if you write all your own stage songs and album tracks, you have Chinn and Chapman writing your singles?'

"If I hear that question one more time I'll . . . anyway, so I said, 'Excuse me, how much do you make in a week?' I said, 'Well, I make about three times that, so don't fucking ask me why somebody else does my singles'.

"That was the end of the interview. I don't like that question. It's such a stupid question. Were you gonna ask me?"

Fervent denials.

"I just prevented you from asking it, anyway. See how clever I am?"

Since, I pointed out, I'd been given an album the previous day that had pictures of Suzi on the sleeve, and her music inside, I'd come to the conclusion that she had an album out that week. Would she care to comment?

"Hah, an intellectual. I'm glad the papers have started hiring intellectuals. Actually you're right. I do have an album out. Have you heard it?"

"Yup."

"Do you like it?"

Jesus. It's one thing reviewing an album, but have you ever tried giving a live performance of the review to the artist concerned. Gasp in awe, gentle reader, at my audacity, honesty and strength of principle. Ready? You better be, because I sure can't be bothered to do the whole thing all over again in the reviews pages.

"Yes, with reservations, and both those reservations are basically to do with the production. It's too light, and too gimmicky. I would have preferred a much heavier sound, recorded in a much straighter way."

Whew.

"The other main objection is that the way your voice is recorded I can't understand the lyrics."

"They're very good lyrics, actually. It's a shame. I mumble, though. I always have done."

So why no lyric sheet?

"Makes it look like a folk album, though. Doesn't it? Peace and love and flowers and here's the lyrics to my latest end-the-war song. I think rockanroll is exactly what it is when you put it down. Smash. I think Mike produced it not so much as an album, but a little more singley commercially. Which is probably a good idea for a first album, because all that people know about me is 'Can The Can' and '48 Crash'.

"So for the first album, you have to stick basically to what the people know about you. We've already started on the next album, Len and me (lead guitarist Len Tuckey), and it's going to be much more bottom-heavy and much more musical. We might lose some of our singles fans by the next album, I don't know.

"I always go overboard on my bass solos," she adds in answer to a query. "They always tell me to stop. See, I tell them that their solos can't go over a certain number of bars, and then I say, 'I'll take a little more'."

Self-indulgence, I mutter.

"Sure, but the bass is the best instrument, don't you think? Where does a bass hit you? Right between the legs. You listen to a stereo, and when it comes on you just have to lay back."

My own favourite cut on the album is Suzi's version of "I Wanna Be Your Man". You 'eard — "I Wanna Be Your Man". It's a totally inspired piece of bad taste, and the best change-of emphasis double-whammy that anyone's pulled on an already-familiar song since Bowie turned the sexual tables on "Let's Spend The Night Together". But more on that later.

"My dad used to come to our shows, and he'd come back stage and he'd say, 'Now listen! You gotta pronounce your words', and I'd say, 'S'alright, it's ROCK AND ROLL'. And still today, you can't understand what I'm singing. I'm gonna have to concentrate on my pronounciation. Who else used to mumble? Joe Cocker?"

Yeah, but Cocker's songs were already so well-known that he didn't have to get into his diction.

"That's a nice point, actually. I think I'll have to do that on the next album. I'll put it on the front — 'Suzi Quatro with lyrics you can understand'.

On the cover, Suzi's all done up in her leathers surrounded by those really gross looking guys swigging beer and posing. Then there's that 'I Wanna Be Your Man' — well, it makes you think, dunnit? Why this whole dyke trip?

"You don't haveta be a dyke to be tough," pronounced Ms Q, adding in a deafening whisper, "but it helps!"

"Everybody expects me to be some six-foot" — horrifying roar — "I've told a million people if I've told one that my toughness is in my mind. It's an attitude that I have towards the business. Determination and all that crap, that's where my toughness lies.

"'I Wanna Be Your Man' is a double meaning, because a man is tough by the stereotype of the word, isn't he? So I'm taking the piss out of it by singin' 'I Wanna Be You Man'. It's very sarcastic.

"Wait'll next month when I come out with 'Yesterday Once More' by the Carpenters. I'll wear a long dress and put bows in my hair. People will be hanging themselves by their whips that they've named after me.

Well, it'd be nice if they did name whips after me. You know how Alice Cooper gave away those paper knickers? I was thinging about a garter belt."

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One from their old company and one
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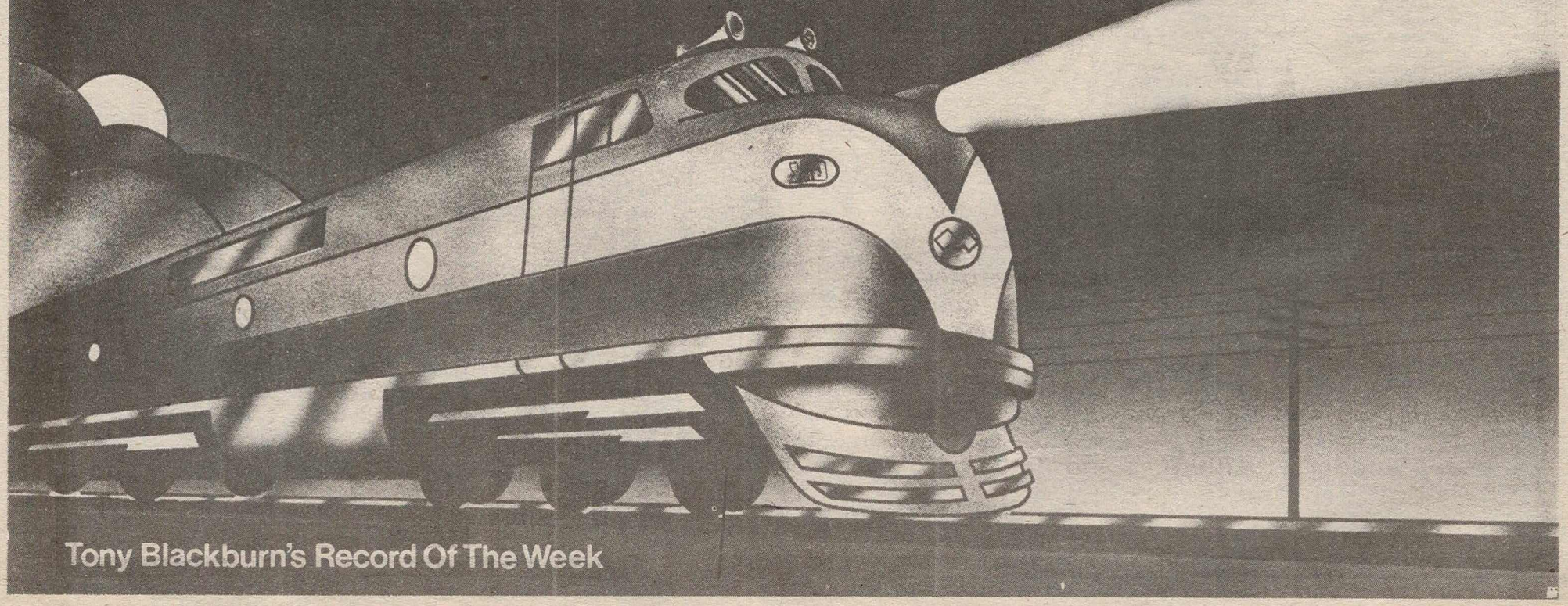


Tony Blackburn's Record Of The Week

to be a dyke . . .

But Suzi dear, you don't wear one. After all, what can you wear under those leathers?

"Absolutely nothing, but ya can't put that in an envelope. Yeah, I'm very happy with the album. It's a very good first one. The thing is that I could never make another one like that. It'd be death. That would mean that you've found your thing and done it, and then you'd have nothing more to say. Over and over and over again and you think, 'for fuck's sake shaddup'.

"'Glycerine Queen' on the album is great, it's very funny. It's about a little blond boy who came into our dressing room one night. We wear glycerine on stage because it picks up the light and looks oily and greasy. The boys put it on their arms.

"Anyway this kid came in wearing lots of makeup and looking just like David Bowie, and he said, 'I thing you're wonderful', and Len, who's a real pisstaker, grabbed this bottle of glycerine and said 'D'you take this?'.

"The kid said, "Yeah, man, I take anything,' and he poured the glycerine into his beer and drank it. I don't know if he's still alive, but if he is, a message to him: there's a song about you on our new album."

At this point, the conversation started getting sordid. Readers under 18 please turn back and start getting into the Roger Daltrey piece. Those of you who are beyond corruption (or alternatively, don't understand some of the more outre words), plod on.

What, Ms Quatro, do you see as the future of the bondage-rock movement? Will there be a whole slew of whip-slinging degenerates coming on stage in chains, rubbers and intricate strap arrangements?

"I hope not, because then I won't be different, will I? I don't know, I hadn't ever thought about it. There's no-one else doing any of that at the moment, so I don't know where they're all getting it from.

"Maybe everybody's goin' through an unsexual period and so they're spicing things up by beatin' each other. God, things are really gettin' better, aren't they? I don't beat the crap out of people. I wish I was bigger, though, then I fuckin' would, a lot of times."

Who?

"You!" she riposted, miming a crunching blow in the general direction of my exquisite nasal organ. "See, I have to use my mouth as my weapon all the time. My comments and my fuck yous have to be my weapons. If I was bigger, I'd handle it very differently, I'd just go 'pow'. When I've gotten mad I've hit people before and it's like a fly landing on their arm."

Why not carry a knife?

"I used to. I pulled it on a couple of spades in downtown Detroit. I was shittin' myself. I was walking down the street, and I had my handbang with me. I was by myself, and there was about five or six of 'em. I could hear them behind me, sayin' 'Hey man, I'm gonna kick yo' white-trash ass'.

"I though, 'Oh Jesus' and I pulled the knife.

"Now, nobody wants to get cut up. They don't know just what you're gonna do, right? One guy said, 'Cool, man, cool, okay sister, I'll leave you alone' and they went away. I stopped carrying it when I came over here.

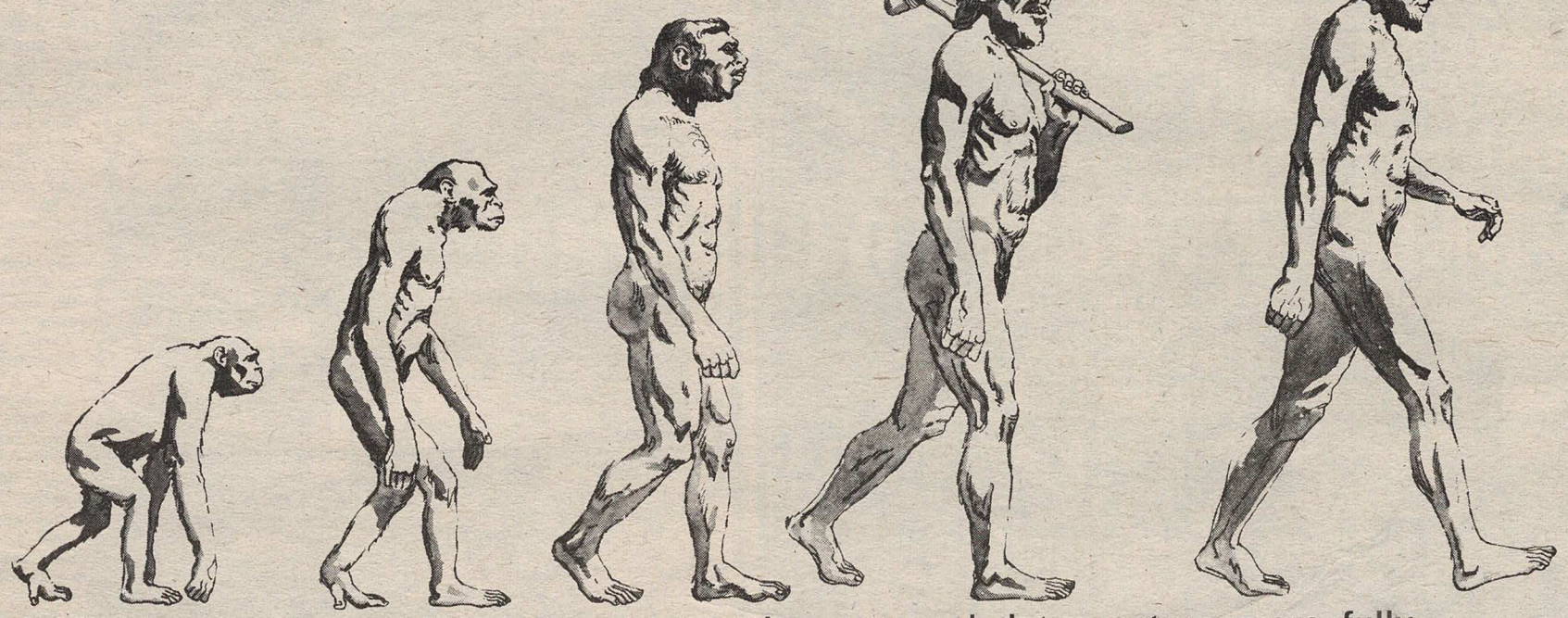
"About the most exciting thing that happened here is when a flasher hits on you in the tube. My sister had come over to visit me, and there was this guy standing in the corner, playin' with himself.

"So I turned to my sister and said, 'don't look now, but the guy over there is playin with himself,' and she went, 'Oooh, what'll we do?' Well, he's over there really gettin' into it, and the train stops. So right on cue we started clappin and whistlin', 'Yay, more, take 'em off!'.

"The poor guy turned beet red and ran straight off the train."

NEXT WEEK, Suzi Q tells of growing up in rockanroll, and offers a few thoughts on the vital topic of Women's Lib. If you miss this one, kids, you might as well shoot yourselves on the spot.

Are you sure you are who you think you are?



You're a civilised, twentieth-century human being. Trouble is with being civilised, you lose as well as gain. Deep down, there's a wilder you that civilisation represses. Thus the popularity of rock music: it touches on feelings long forgotten. And for two decades, using modern techniques and devices, artists have struggled to capture more fully those rhythms of life that inspired and excited primitive man.

Now, at last, comes the breakthrough . . .

SACRIFICE MANDINGO

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PETER BANKS

A superb first solo album by ace guitarist Peter Banks – formerly with Yes and now lead guitarist of Flash. Peter is joined on the album by Jan Akkerman of Focus who both writes and plays on most of the tracks.

"Banks has produced an album that is so totally above the mainstream of rock that it achieves a kind of cosmic quality. His music is of the future, classically influenced yet so progressively advanced as to broaden the horizons of the listener's concentration capacities. His credentials include a two year apprenticeship with Yes and a present residency with Flash. Revered as a guitarist of much depth and substance, his first solo effort proves a resounding delight."

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a new album on Sovereign
featuring Jan Akkerman
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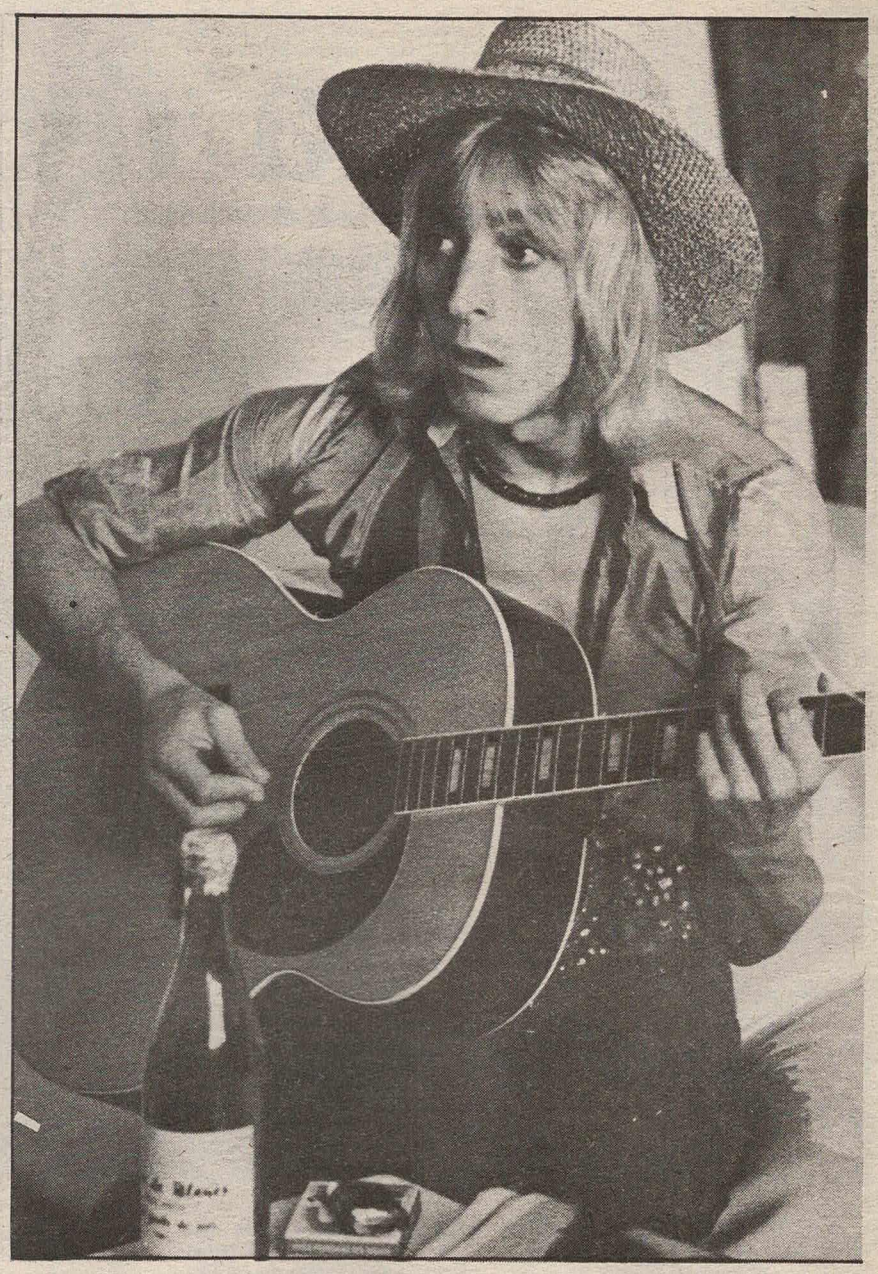

CONTINUED FROM LAST WEEK

The Ronson

SUNDAY NIGHT at the Chateau D'Herouville, and Mick Ronson is taking a break from recording his "Slaughter On Tenth Avenue" album to discuss various matters concerning the future of humanity and various similar subjects. As we fade into the conversation, he's answering a question about whether this is the first of a series of solo albums.

"Yes, otherwise there'd be no point to it. I wouldn't do it just to do one album. I never really thought about it that much, you know. It's come quicker than I thought, which is probably why I've only written three numbers for this album.

"I wouldn't write a stack of stuff for the album and record it simply because it's my material. I don't care who wrote the number. As long as I present it properly, that's all I'm interested in.

"But I will write more numbers, and on the next album I'll have more of my own numbers, and on the album after that . . . I'll be five things, singer, guitarist, producer, arranger and composer. There's a lot of ground to cover, and I'll be into doing it. That is if I *can* do it . . . I'll just keep going."

To this day, I still haven't heard Ronno singing anything but back-up and harmony. "I'm very curious as to how your voice is going to sound," I asked.

"So am I," responded the ebullient Mr. Ronson.

"I'm not the best of vocalists — there's a lot of good vocalists around. But I'm certainly better than a lot of 'em. And I'm going to get better as I get more experience as a front man.

"I've been practising a lot by myself. When me and Dave (Bowie) sing together we sound very much alike. I'll sound like David on some parts, but at other times I'll sound like different people.

"But I'll be singing well, or else I wouldn't be singing at all. I don't want to be doing anything unless it's perfect. I don't want any rough edges. It'll sound rough — but gutsy and tight, but not so tight that it's as tight as Yes, where every note's been worked out. Every single note, so that they become like computers on stage.

Obviously, the album will be finished and issued before Ronno takes the Spiders back on the road. Would he have rather played a few dates before recording?

"I really don't mind which way round it is. I know what I'm doing on stage, and I know what I'd be doing in the studio.

'I'D ENJOY SEEING YOUNG GIRLS SWOONING AT MY FEET'

I know what you mean about getting used to the numbers, but that's a pretty good thing anyway.

"When we get out on the road, the numbers are gonna sound different. They're going to sound even fuller than they do already. They'll be heavier and more exciting than they are now. They always are when you play 'em on the stage, anyway.

"If people buy the album and like something, then when they come to see us on the road, they'll say, 'The album's great, but wait until you see 'em on stage'. That's why I like Jeff Beck on stage. He really seems to put a lot into it, whereas he doesn't really seem to do it on record.

"It's a nice surprise when you go and see somebody and find that they're better live. 'Hang On To Yourself' was very bouncy on the record, but when we did it live it was really grinding, very heavy. Really chunky."

TALK DRIFTED to the Hammersmith live album, currently in the mixing stages. "It really is live,' said Ronson. "There's been no going back and redoing it in the studio. A lot of groups take the tapes into the studio and then strip it and start correcting the mistakes. They might put a fresh guitar solo on or something."

Now back to Ronson's own plans:

"I ain't gonna go on stage in the silk tights. Against David's lightness I was always the heavy one. They'll all be natural things — you could call it choreography onstage I suppose. Obviously I'm gonna work. There'll be some theatrics involved — just a little touch.

"There's going to be a touch of everything. I love being on the road. It's good fun. I enjoy playing to people, I love playing on a stage. Not all the time, though, I couldn't do it all the time.

"Some groups never give themselves the time to be creative, and they have to play all the time because they need the bread. When I was on the road with Dave, and we looked as if we were enjoying ourselves, we really were.

"If we'd carried on playing on the road for the next two years and we'd been playing that same stuff, it would've been so forced.

"But we're going to enjoy playing, and changing the set around here and there. And the audiences are gonna enjoy it too. All the time, we're gonna be fresh, and we'll learn things. The more we play the more we'll learn."

Is Ronson expecting any wild scenes of teenage hysteria at his gigs?

"I don't know. Anything. I'd like people to appreciate the

creative flame

music, and I'd like them to appreciate the show, and I'd like people to leave thinking that it was really good. I'd enjoy seeing young chicks swooning at me feet same as I'd like to see a college audience standing up and clapping for ten minutes.

"At the concerts I reckon there's gonna be a very mixed audience. There's going to be a lot of young chicks there, and there's gonna be a lot of college-type boys. That's going to be nice. I hope some mums and dads come. I don't care who comes as long as they enjoy it, and I'll make sure that they will.

MUCH OF what Mick Ronson says above could well open him up for charges of egotism when laid out in cold (or lukewarm, even) print. That impression is somethat unfortunate, since Mick Ronson is a long way from being a compulsive trumpet-blower. Indeed, in many ways he's almost too wary of limelight to be a rock star.

The thing is that he has considerable pride in his own abilities as a craftsman, and once he's well into discussing his own work, he sees no reason to get too coy and modest about what he considers to be some sort of achievement.

The trouble is that his conversation tends to give rise to misinterpretation. He's not a particularly verbal guy, and you never find him elbowing his way into a conversation or being the life of the party. Quite possibly, he felt slightly inhibited when he was part of the Bowie roadshow. Certainly, he was polite and cordial to anybody who approached him, but he didn't exactly work overtime to attract attention to himself.

Basically, he's a very hardworking musician. He's really happy when he's working on his music, and is unwilling to engage in any of the full-tilt ligging which characterises many off-duty superstars. Ronson is very professional, very unpretentious.

One thing that fools a lot of people is his accent. He's from Hull, and he's got a very strong accent, thick almost to the point of self-parody. Many people, especially people from London, have been so trained by Northern comedians, that anyone who really talks like that gets branded as a joke right from the start.

When the person concerned particularly is unused to speaking for publication, he may well find himself satire-fodder.

'THERE'LL BE SOME THEATRICS – JUST A LITTLE'

Another problem is that somebody who only recently emerged from under the wing of a well-known act is generally regarded with some suspicion. As has been already pointed out, Ronson's contributions to Bowie's work have been much underestimated, and the true extent of these contributions probably won't become apparant until the album's out and Ronno's on the road.

Okay, so is Mick Ronson going to be a star? Personally, I don't think that he'll have any major problems.

His work with Bowie has already gained him a sizeable following, judging from our mail. It's some time since we last received a request for nude shots of him, but the sentiment probably still exists. He's a good-looking guy, he moves very well on stage, and he plays great.

In addition to that, he's got considerable imagination as an arranger, and he's capable of organising excellent music and getting the best out of musicians. The new album shows his abilities in that direction more than adequately.

What's still in question is his abilities as a vocalist, lyricist and front man. On the Bowie shows, he showed a lot of stage presence and considerable ability to work to an audience. However, he was definitely working behind Bowie, and it still remains to be seen whether he can be a convincing frontman. Personally again, I think he can.

What it really comes down to is his voice. If he turns out to have a distinctive and exciting vocal style, then the world will be his oyster. If not, then he'll have to concentrate on his playing and live show.

Still, I'm sure he's going to work hard on his vocals. Finally, a lot depends on his composing. His melodies are interesting enough, but let us hope that he's going to come up with some strong lyrics.

It's certain that the venues of the tour will be carefully selected, the album well-packaged and the show pretty luxurious. Tony DeFries is not exactly renowned for skimping on anything, and so if Ronno blows it, it's going to be definitely his own fault.

In Mike Garson, Aynesley Dunbar and Trevor Bolder, he has a fine back-up unit, so it simply comes back to himself. He's got a ready-made following and the potential to attract a whole bunch of people who were never really into Bowie to begin with, so the lad should do well.

CHARLES SHAAR MURRAY

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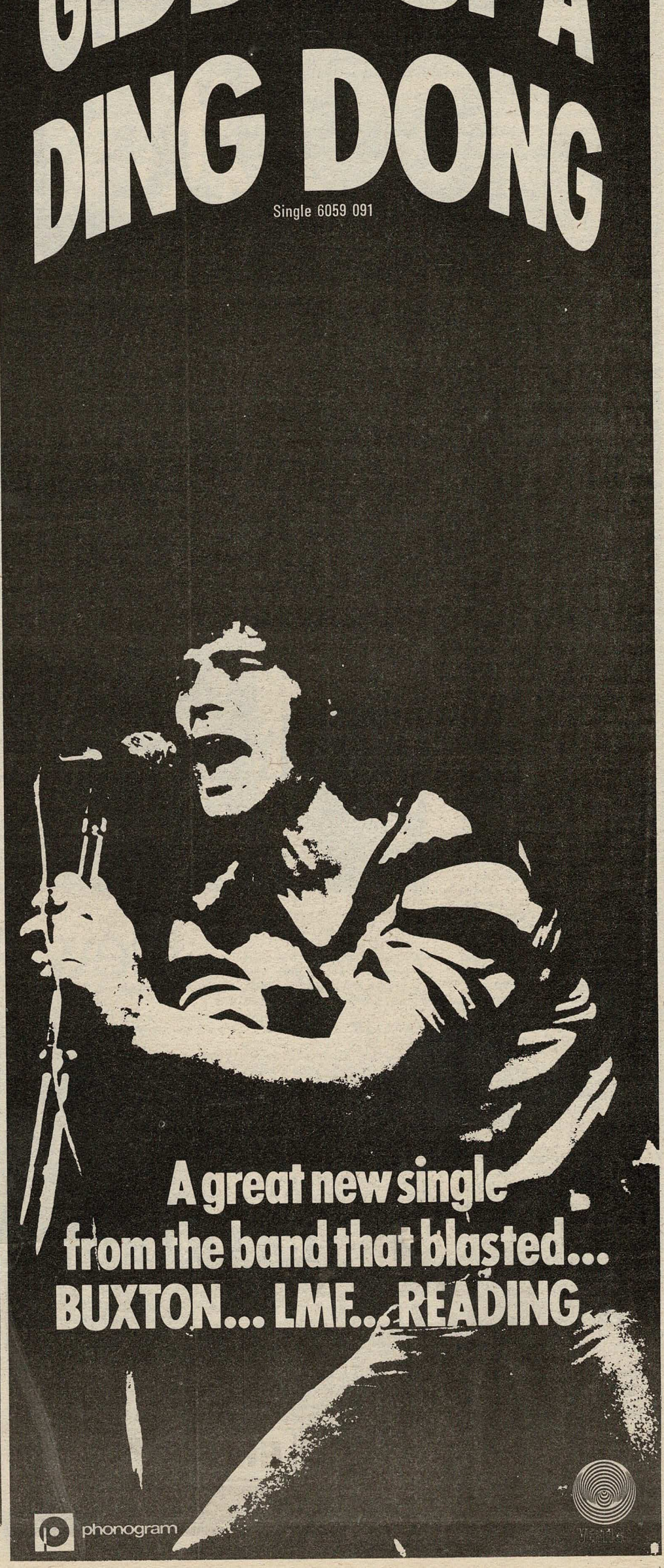


A great new single from the band that blasted... BUXTON... LMF... READING...

phonogram

A helluva lot of good music from the

Allman Brothers Band

New Album

'Brothers & Sisters'

CAPRICORN RECORDS

Junkyard Angels

For oldies freaks everywhere, return by popular demand of an old NME favourite . . .

In this, the first of a new occasional series, ROY CARR investigates the very-oldie oldies phenomenon

PSSSSTTTT . . . got fifty quid to spare? You have? Then you just might be interested in purchasing any one of these here original five Elvis Presley Sun singles on a 45. I'm not pushing you mind — 'cause if you're a little short of the readies I can do you the same on a good ole 78 at half the price.

You understand, I can't be responsible for breakages. But let me tell you, I'm not doing myself a favour at these prices. Why, in these times of inflation, buying original label oldies is rapidly becoming one of the safest forms of investment. Would I ever lie to you?

The truth is, selling past rock 'n' roll wax glories is big business, and it's very apparent that a lot of fanatical oldies freaks are waving their Post Office savings books around with practically the same intense dedication as philatelists and bibliophiles.

The fashion is reaching such a fervour that die-hard collectors — often with more money than sense — are far more concerned with possessing the actual "first edition" in preference to the actual music etched into the grooves.

The avid collector is repulsed by re-issues or even worse still, album compilations. Who needs em? He doesn't, 'cause he won't have them in his house. He'd rather continue his lone odyssey for the genuine article, snaps, crackles, pops, surface hiss and egg stains, and to hell with the expense.

For such a man — and there are thousands — ownership of the actual classic original takes prime importance over everything else. Even the music.

As yet, the relatively new art of classic rock 'n' roll record collecting hasn't become as refined as that of the regular visitors to Sotherbys and Christies.

Because of this the market is anything but stable. Prices constantly fluctuate depending upon supply and demand.

Due to the reluctance in the early 50's of most record companies to press more than a few thousand copies of each record, some records have in fact become almost impossible to find, and therefore they are now more attractive to the collector and inflatable in their price.

ONE PRIME EXAMPLE of this is a 1952 recording of "Stormy Weather"by the Five Sharps (Jubilee 5104), an item so rare that even the record company doesn't own a copy. At £50 you'd be laughing.

In a new book, "Those Oldies But Goodies" (Collier-/Macmillan. 70p), American rockologist Steve Propes has attempted — and with success — to compile a guide to 50's record collecting. It is an across-the-board anthology of those records that seemingly have both a charismatic and money-making quality about them.

Aimed primarily at the American enthusiast, Propes' invaluable little book deals mainly with Negro R&B and harmony vocal groups; the occasional pre-wimpoid doo-woopers; a smattering of solo stars and duos, plus those innovative white rock artists.

If that wasn't enthralling enough, he's included all manner of relevant information, like various record companies cataloguing system and label/colour identification, plus the prime do's and don'ts about collecting, bootlegs and re-issues, and how to avoid being ripped-off.

Before I go further I feel it needs to be said that American and British collectors differ greatly in their fetish.

In the States it's the late 40's/early 50's Negro vocal groups that dominate the field and fetch the biggest prices.

In England, generally obscure or long since forgotten white rockability bopcats feature heavily in auctions and fixed sales.

For those of you out there who may feel you might have a small fortune gathering dust in that old box of records you shoved on top of your wardrobe in 1962, here's a short listing of easily redeemable gems.

Among American scavengers those singles that fetch the best prices according to Steve Propes include: "With A Broken Heart", "Darling" and "Red Sails In The Sunset" by the Five Keys on Aladdin, which are marked up at 100 dollars each; and "Harbour Lights" by the Harbour Lights, an act which featured the late Clyde McPhatter and Jackie Wilson. This also goes at the same price if it's on Federal; it'll cost you another hundred for a Vee-Jay label copy of the Dells "Tell The World".

Anything by the Flairs on the label of the same name is a bargain at a mere 50 dollars; the Royals also recorded for Federal, and any of their first five records they put out in '52 fetch anything between 50-75 greenbacks; the same thing applies to the four singles that Little Richard cut for RCA — again in the year of '52.

An East Coast act, the Crows, cut half-a-dozen singles for Rama and one for Tico, all of which are available on an album for about five bucks, which is much cheaper than the 400 dollars it would cost to gather together the original pressings.

So what are some of the golden goodies that motivate British buyers to part with their money?

Well, apart from some guy who shelled out £80 for a Charlie Feathers' single the other week, prominent on the wanted list are: "You Don't Know My Mind" by Roy Moss on Mercury (£15); Ronnie Self's ABC copy of "Pretty Bad Blues" (£25); "Teenage Bug" by Dwight Pullens, available on Carlton (£26); "If I Had Me A Woman" sung by Mac Curtis on King (£10); Vern Pullen's much-sought-after "Bop Crazy Baby" on Spade (£16); Jimmie Cavallo and The House Rockers "Yo Yo Baby" (£9) or "Soda Shop Rock" (£5), both on Coral; Junior Parker's interpretation of "Mystery Train" on Sun (£6); and the Johnny Burnette Trio's workout of "Tear It Up", again on Coral for a fiver.

And there's at least another hundred discs in the same price bracket.

"PERSONALLY, I wouldn't pay more than one pound for any record," insists Charlie Gillett, NME contributor and respected rock author. "If a record company puts out a reissue direct from the original mastertape, then I see absolutely no need to pay the kind of prices being asked for certain records.

"The only justification I can see for paying such a lot of money is if the re-issue has either been re-processed for stereo or re-mastered."

Gillett states that among many collectors there exists the status symbol of actually owning original pressings, and he adds: "Because they pay such high prices, there are many who don't know what their records sound like . . . they never play them."

In many instances, it is becoming easier to avail oneself of re-issued rarities for as little as 50p to £1, although Gillett points out that these records need to be approached with caution.

"There are those labels," he says, "which put out good quality recordings culled from either the original mastertape or mother stamper, but you've got to be careful of what is termed 'second pressings'."

He explains: "Most 'second pressings' are pirate issues, which have been copied from either a copy of the record, or a copy tape. Apart from being illegal the sound quality is usually atrocious. I wouldn't recommend them."

Indeed, there's another aspect to watch out for when paying high prices for original pressings. It seems that in some cases extremely rare records are being bootlegged to the extent that facsimiles of the original label are being printed, and then the record passed off as the genuine article.

"Basically, the people who come into this shop do so for one of three reasons: those who want a particular record for nostalgia; the specialist who is into collecting labels like Sun, Sue, Stateside or London /American; and the person who is only interested in extremely rare and obscure items."

So says Pete Dickerson who, along with partner Mike Gordon, this week celebrates the first anniversary of Vintage Records Centre at 91, Roman Way, London, N.7.

Carrying a permanent stock of 10,000 singles, the Centre enjoys a far better turn-over than the average record shop claims Dickerson, who goes on to talk about some of the idiosyncracies of the customers who hang-out amid the row upon row of rock history.

"Perhaps the most interesting thing is that in many cases British pressings are dearer than American simply because of their scarcity. I'll give you a couple of examples: We sell Little Richard's 'The Girl Can't Help It' on American Specialty for 75p, but the same record on London-American regularly goes for £3.50.

"Same goes for some early Eddie Cochran singles on London-American. It's quite common for 'Sittin' In The Balcony' and 'Twenty Flight Rock' to change hands for a fiver".

In fact, Dickerson emphasises, the snob value of possessing a particular record on a hard-to-get label is increasng among the more serious archivist.

There's a record by Alvis Wayne called 'Don't Mean Maybe Baby' ", Dickerson continues. "Now we do an imported Starlite label copy for £2, but if it's on the British label it will sell quite easily at £12."

Dickerson listed a few other elusive items which he is constantly asked for by customers willing to pay the going price. "Maybe once a month, I'll come across Webb Pierce's 'Teenage Boogie' on Brunswick which retails at £6, while Big T-Tyler's 'King Kong' on Vogue hovers between £10-£12 and Peanuts Wilson's 'Cast Iron Arm' on Coral is worth twenty quid of any collector's money."

Dickerson then touched upon one aspect that many of the major British companies should look into. "Ever since this shop opened, one of our most constant sellers has been the imported copy of The Surfaris 'Wipe Out'.

"Now this record was recently re-issued in this country, but virtually everyone who buys a copy from us had done so for the simple reason that they've been unable to obtain it from the usual sources."

Apparently, this also applies to the constant turnover of old hits by Jerry Lee Lewis, Chuck Berry and various Phil Spector artists. "The Crystals 'He's A Rebel' and Bonnie & The Treasures 'Home Of The Brave' are the most requested singles."

However, the golden oldies boom isn't in any way restricted to the fifties era. Latest demand among collectors is for the "Liverpool Sound".

"Things seem to go in 10-year cycles", is Dickerson's observation. "For we're selling a lot of early recordings by the Beatles and Searchers, while some kids are latching on fast and buying up rare T-Rex and Bowie singles. So perhaps in a few years time, it will be mid-60's singles that will be selling at ridiculous prices."

VINTAGE RECORDS CENTRE — TEN BEST SELLING SINGLES

(1) BIG BOPPER "Chantilly Lace" re-issue copy 75p/original Mercury £2.
(2) THE KINKS "Long Tall Sally" US/Reprise 75p.
(3) BETTY LOU "Gotta New Pair of Shoes" US/Virgo £1.
(4) CHARLIE FEATHERS "One Hand Loose" US/King £1.
(5) RITCHIE VALENS "Donna" US/Del-Fi £1.
(6) JERRY LEE LEWIS "Great Balls Of Fire" US/Sun £1.
(7) DION "Runaround Sue" US/Laurie £1.
(8) LARRY WILLIAMS "Dizzy Miss Lizzie" US/Specialty 75p.
(9) JERRY BYRNE "Carry On" US/Specialty 75p.
(10) BEATLES "Love Me Do" US/Oldies 45. 75p.

JIMMY CAVOLLO and the HOUSE ROCKERS: Ace oldies combo, their "Yo Yo Baby" (£9) and "Soda Shop Rock" (£5) are prize finds.

BOTTOM LEFT: JOHNNY BURNETTE TRIO — "Tear It Up" will getcha a fiver.

BOTTOM RIGHT: The clientele of Vintage Records Centre browse through rock 'n' roll history.

Under The Influence

STAN WEBB

of Chicken Shack

OSCAR PETERSON TRIO: "Tenderly". *This was the first record to knock me out. It was on "Jazz At The Philharmonic — Live At Carnegie Hall", and just floored me. There are no drums yet the sheer flow of the number is incredible. I was only 12 at the time.*

CHARLES MINGUS: "Passions Of A Man". *Just as a sound this is incredible. It had a lot of good people on it, including Roland Kirk, and it's a really weird sound . . . my first Sgt. Pepper, it did me in.*

DJANGO REINHARDT: "Django's Castle". *I bought this in a jumble sale. After that I started listening to Dickie Valentine, because me mum told me to.*

JERRY LEE LEWIS: "Little Queenie". *I remember listening to this on my mate's Dansette. We used to play it about 25 times non-stop — it had so much excitement and a great bass line. This got me interested in forming a band. I was about 15.*

GENE VINCENT, THE PLATTERS, THE PENGUINS. *The teenage love bit — I liked all their stuff.*

SCREAMING LORD SUTCH: "Don't You Just Know It". *This has one of the best rock guitar solos ever. I think it's by Jimmy Page . . . in fact I'm sure it's Jimmy Page.*

"FREDDY KING SINGS". *The whole of this album is amazing — it's the epitome of the blues. It was released in 1959 on the King label. After hearing it I started going overboard about getting a Gibson, 'cause he was playing one on the cover.*

B. B. KING: "Live At The Regal." *The best thing he's ever done. Pure out-and-out B. B. King. It was recorded in 1964.*

ARETHA FRANKLIN: "Let It Be". *Out-and-out blues singing. Makes me hair stand up when I hear that.*

LED ZEPPELIN: "Stairway To Heaven:" *One of the nicest things I've heard in the last couple of years. The guitar solo is beautifully constructed and the way the whole thing builds is incredible.*

MICHAEL LE GRANDE: "Theme from 'Summer of '42' ". If ever I want to relax, I play this.

Rockin' paranoia and the teenybopper blues

CASE HISTORY: STATUS QUO. A band who've been driven to the brink and fought their way back. SYMPTOMS: Aggressive reaction to criticism and the press. TREATMENT: need a measure of respect

"I DON'T care who you are . . ." A hand struck me across the face. "You're not comin' in 'ere." Faced with a vision of jobsworthyness as menacing as I'd seen for a long time, I countered with a burst of impolite advice on where my assailant should make love and exited as his hand drew back for a further assault.

Security seems to be at a premium at Status Quo gigs, it would appear. Certainly it was at this one. There were jobsworths as far as the eye could see.

Fortunately the capacity crowd outnumbered them . . . thousands of Status Quo freaks, easily recognisable because, apart from the obvious giveaways like a "Hello" album under left arm and pint of bitter in the right, they usually walk around with heads bowed so that their faces are covered by mountains of hair.

Backstage it's noisy. Rick Parfitt is tuning his guitar, Alan Lancaster tries to rectify the situation by talking loudly and being friendly. Mick Rossi sits and says, "yeah' he'll be ready to talk in a minute.

We resume to the next-door room, where we can still hear Parfitt tuning but a certain amount of sanity is retained.

Rossi doesn't particularly like interviews. Well, he likes talking, sure, but he doesn't always reckon on the way they turn out. He's developed an almost paranoid state over the music papers and their treatment of the band.

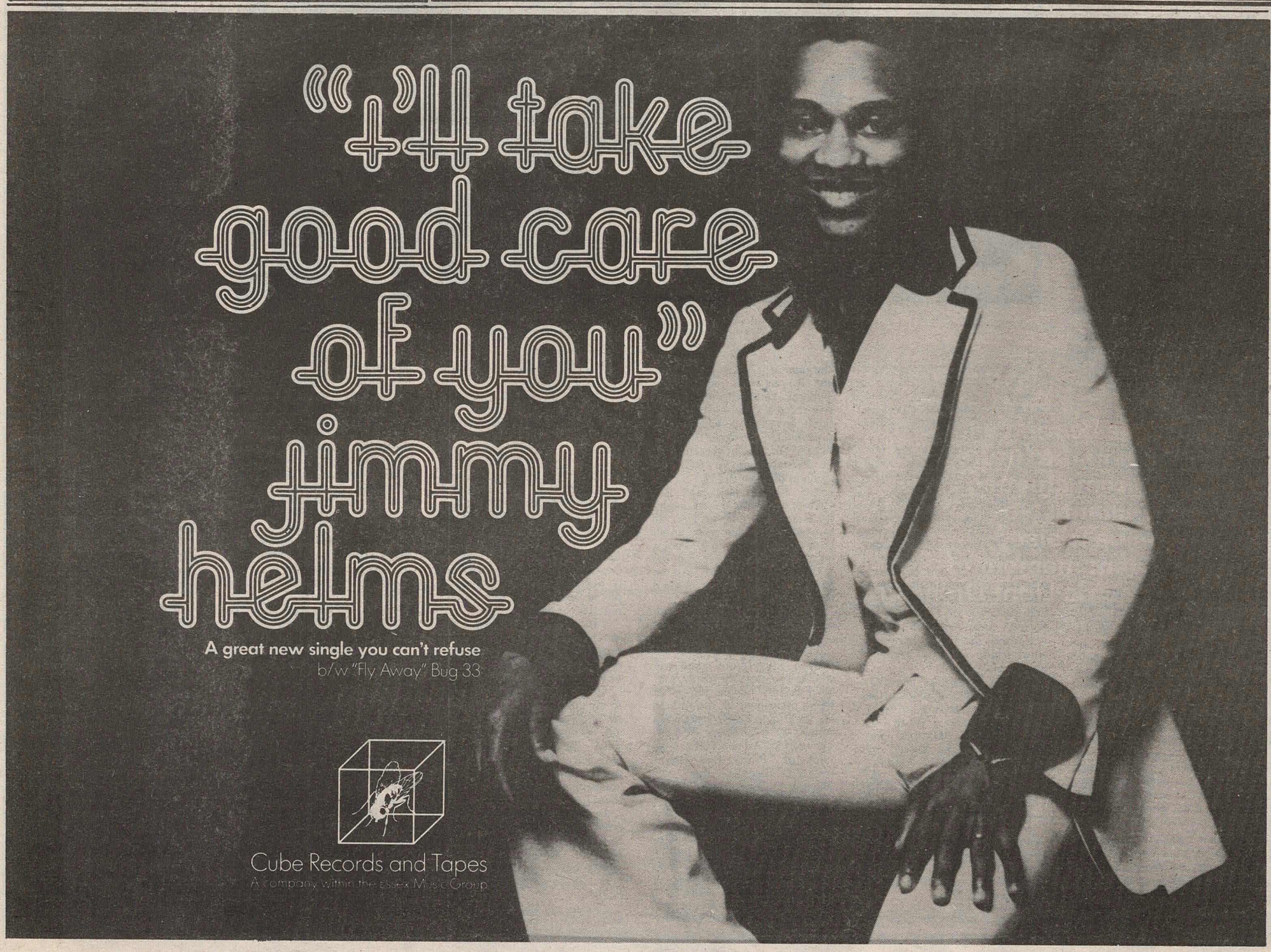
"Yeah, well before Status Quo made it again (laughs) the cats who were writing about us were people who were interested in writing about us. They thought, 'yeah, nice little band — I'll have a write on that'.

"They were into the band — whereas now a lot of them *have* to write about us because it's their job. So they figure they'll slag us off and see what happens.

"That's the way it reads anyway, and the way it feels.

"Any criticism hurts because they are slagging something you live with and something you believe in. If there's a riff to the music they think that's something terrible. Oh dear me, a riff — can't have that.

"But if we are into it, it doesn't really matter. Like the whole Reading thing — we're supposed to have died a death there and been the worst band in the world. But go out an ask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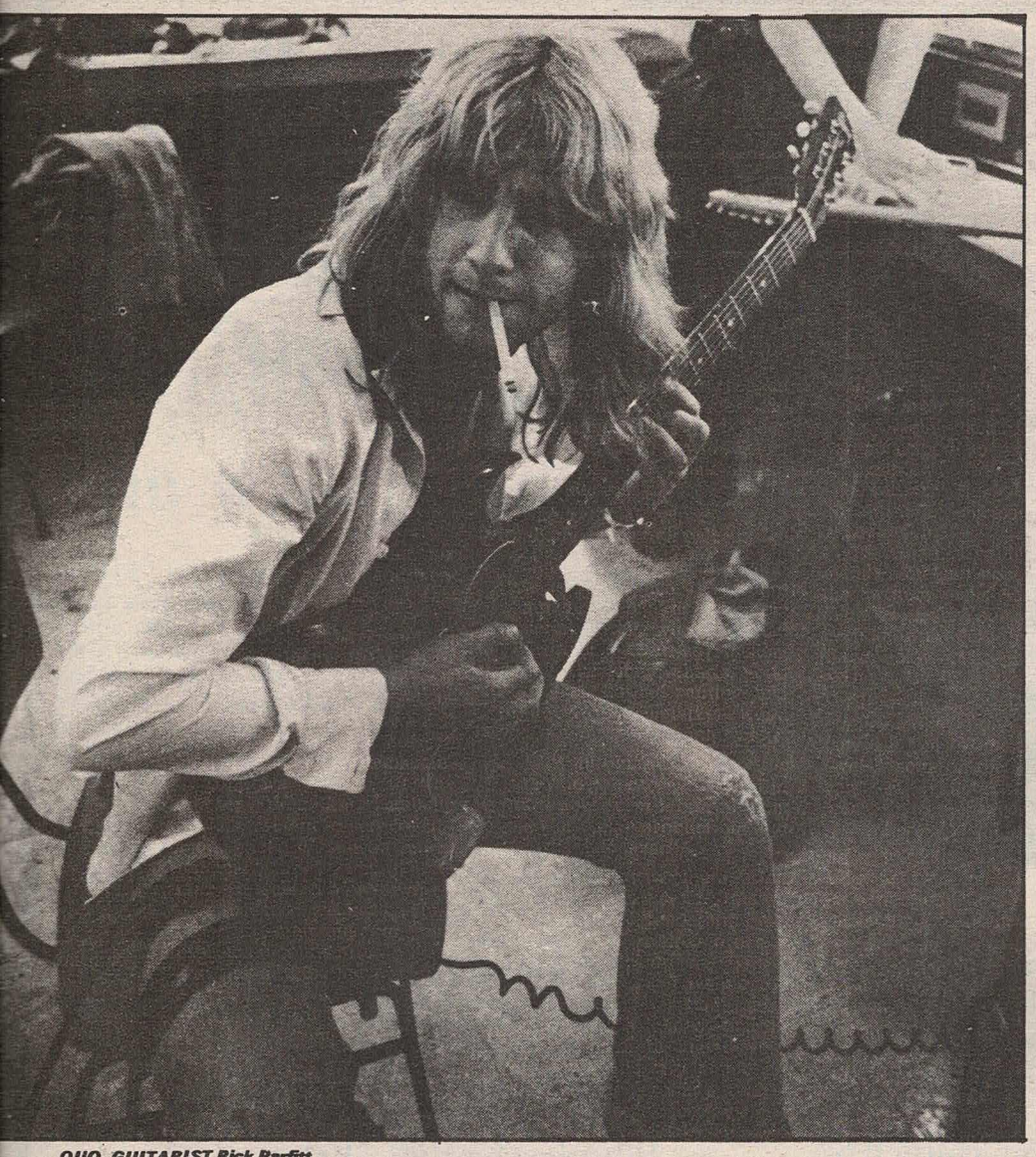


QUO GUITARIST Rick Parfitt

By JULIE WEBB

the people — see what they thought. They were there — we saw 'em, everybody else saw 'em. Critics say our music isn't original but what is? It's all been done before, everything."

It's been more than five years since Rossi wrote "Pictures Of Matchstick Men" and the band joined the teenybopper ranks. He looks back on it with mild amusement:

"The fans had seen us on the box, and they'd come to gigs to have a scream, touch you up and all that, mess about, pull your hair . . . ."

He looks serious for a moment and adds:

"And the place was dead — they weren't getting any buzz off what we were doing."

It's only in the past few months, since the release of "Piledriver", that Quo have made any significant impression on the music business. For five years they were virtually ignored.

So it's significant that the four members of the band have stuck it out together all this time.

Says Rossi: "No point in breaking up really. If I'd left or one of the others had left we'd either have had to go back to work, which none of us wanted anyway, or we'd have gone in another band and started again.

"So it was sensible to stay together. We didn't actually think, 'we've got to stay together and make it', but on reflection that's how it was. I don't think we realised how down we were, because we always managed to maintain our self-respect and confidence."

Financially the band were in dead schtuck.

"We got in a bit of debt — we were earning very little money.

"In fact, I don't know how we did it. Sometimes we came out with £5. We supported T. Rex just before they had 'Ride A White Swan' — things like that — and just £5 was all you'd get for it.

"Funny though — even now it's costing us a hell of a lot to keep going. Ten times as much as it did a couple of years back."

Rossi describes their way of getting back on their feet again as "going in the back door". So from supporting T. Rex they then went on tour with Slade, playing as many gigs as humanly possible.

"Everything helped us — yeah, the Slade tour helped."

The yardstick of a band's success is when their old record company re-release their old material. So just when Quo had "Piledriver" (Vertigo) selling and in the album charts, good old Pye started putting old products on the market. Rossi was not unnaturally annoyed.

"It's all right for most of the cats who want to get hold of it, but it does seem a bit of a con. They just sling product out and see what happens."

The band's new album, "Hello", is the second they've released with Phonogram. Says Rossi: It's a gradual progression from 'Piledriver'. Everything we do is steady, ploddy. We plod on. Everybody says, 'yeah, that's a load of bullshit and it's a bit of this and it's very riffy and it's all very simple' — but they don't really understand. We don't consciously sit down and say, let's be simple. I mean, music is feel. The greatest musicians play from inside.

"Really, we'd like some respect. Chuck Berrry has respect, and he can be rough — he's just a *feel* merchant, I don't think people really listen to where we are at — they aren't being honest about it."

So conversation turns full circle. We're back on Rossi's paranoia about the music papers again.

"Yeah, they think, 'I'll have a go at that'. Sells papers anyway, don't it."

Bar John Coghlan, every member of Quo contributes to the writing side. And 'fifth member', Bob Young who has been known to join the band on stage, co-writes material as well.

"John got a couple of things coming along, but it's very difficult for him. You can't really write a song on the drums. He can't sit at his kit and say, 'yeah, that sounds nice'.

"Bob? Good boy, he is . . . doesn't really like being on stage because he feels silly. But he writes songs and looks after the band. He's mother.

"We write all the time — the main problem is gross lack of time. But we're always plonking around."

While the band's publicist would have it that Quo are setting America alight, Rossi is not so exhuberant.

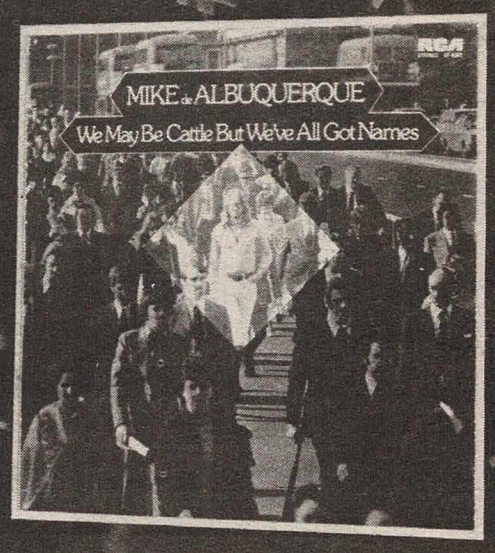
Again he uses his phrase, "getting in the back door". And he adds: "I know America is supposed to be important. They say 'you've got to do it out there.' But I don't really like America, and I don't like the thought of going back. But we'll go back, go in the back door, not headlining. You've got to do it properly."

MICHAEL de ALBUQUERQUE

We May Be Cattle But We've All Got Names

SF 8383

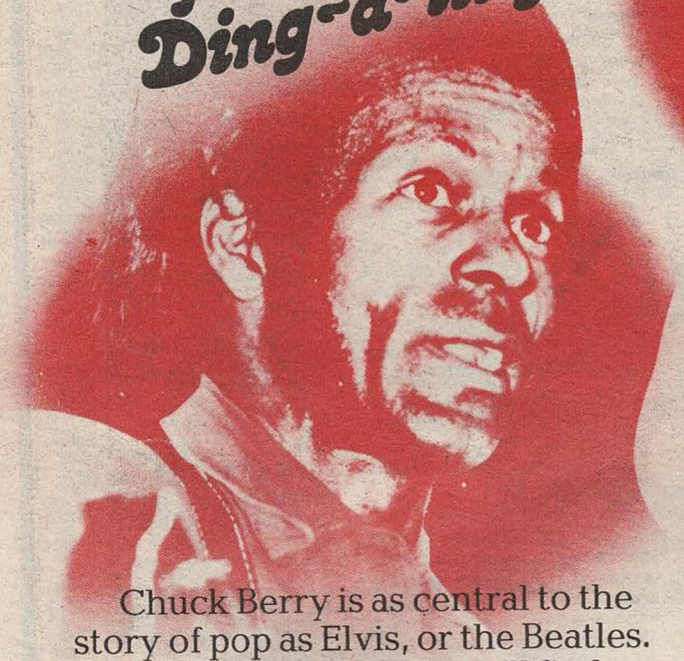
Michael de Albuquerque is one of those rare names you'll be hearing a lot more of in the future. Apart from creating this brilliant solo album he is also a resident member of The Electric Light Orchestra



"DO RIGHT" a new single from his debut album RCA 2324

RCA Records and Tapes

How long has Chuck Berry been playing his Ding-a-ling?



Chuck Berry is as central to the story of pop as Elvis, or the Beatles.

Read the label, and you'll find it wasn't the Stones, Marc Bolan or the Electric Light Orchestra who invented those famous riffs.

And as for that controversial tune, Chuck recorded it fifteen years ago as "My Tambourine."

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Are they now just a bunch of exiles off Main Street, or are they the definitive rock band of all time?

Who sang Chantilly Lace? What was his real name?

In 1959 a plane crash took the lives of Buddy Holly, Ritchie Valens, and the man who sang about Chantilly Lace a pretty face, and a pony-tail hanging down.

Who was he, and what was his real name? Was it Frankie Ford, Dee Irwin or Jape Richardson?

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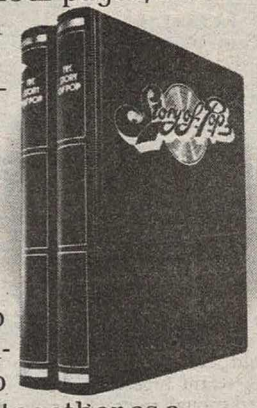

There are two handsome binders available to keep your set together as a work of reference.

Just in case you didn't know, the Big Bopper's real name was Jape Richardson.

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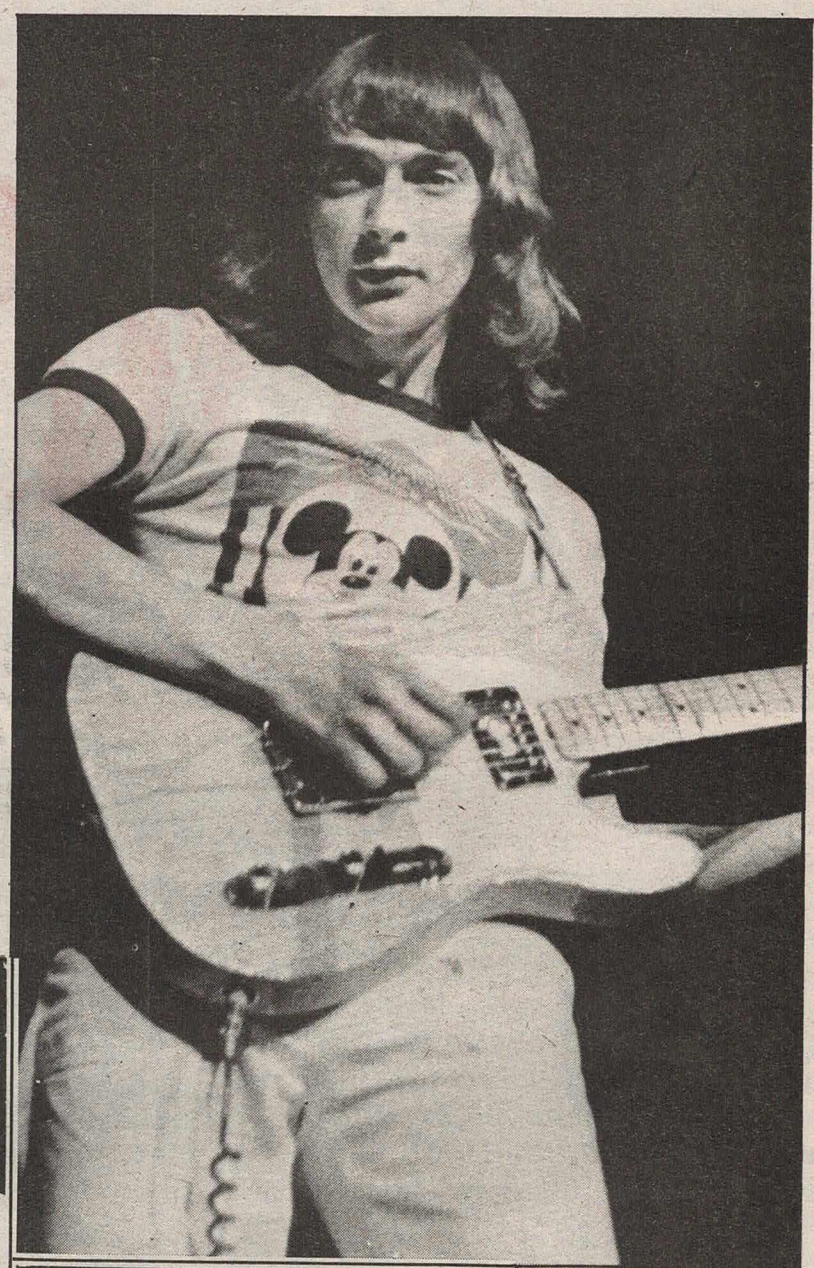
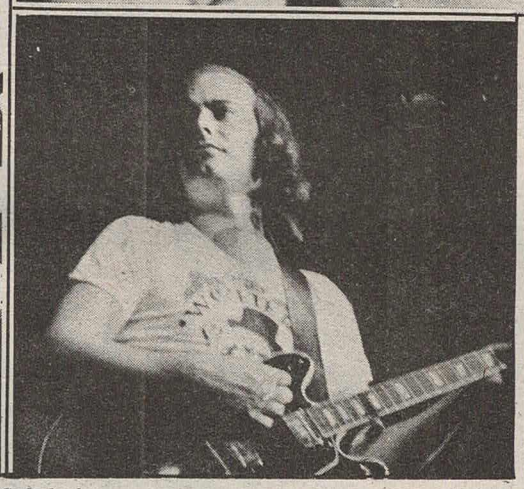
Sutherlands, shakin' 'em with the Rock Liberace

JOHN PIDGEON REPORTS AS, EVER SO SLIGHTLY, AMERICA BEGINS TO QUIVER





TOP: Gavin Sutherland; LEFT: Gavin; RIGHT: Iain Sutherland

AMERICA CAN either make a band or break its balls. But nothing, and nothing that happens to a band *here* is going to mean they don't want to make it over *there*. America is the land of opportunity — where the money is.

The last time I saw the Sutherland Brothers and Quiver before New York was in Cheltenham. It was their last gig before they left the country to tour America with Elton John.

It took place in an athletics ground . . . not exactly Woodstock.

They did well enough, but the audience made no attempt to show appreciation until the customary demand for an encore.

At least they didn't get the plugs pulled on them like the next band, but it must have been a strange memory to take to the States.

The tour with Elton John replaced a shorter one supporting various acts and crowned six busy months since the merger between the Sutherland Brothers and Quiver.

Before that merger Gavin and Iain Sutherland had worked first as a four-piece with bass and drums behind their guitars after signing with Island in July 1971. They made an album that way, "The Sutherland Brothers Band", and stuck to the line-up for another nine months before deciding to perform as an acoustic duo.

The duo worked well enough musically, since the brothers did all the singing and guitarwork, but too many people thought they must be a folk act instead of the smallest rock 'n' roll band in the world and "nanana" ain't no substitute for "turelureli" for a cross-legged audience.

The second album, "Lifeboat", made that problem a crisis, for they recorded it with an array of sessionmen and instruments in which the keyboardwork of Rabbit Bundrick, John Hawken, and Steve Winwood was prominent. Performing songs from "Lifeboat" on stage with two guitars was hardly satisfactory.

Coincidentally Quiver had reached an impasse. Their albums had failed to attract widespread attention and they'd lost founder member, twin lead guitarist and songwriter, Cal Batchelor.

The merger between the Sutherland Brothers and Quiver was mutually beneficial if a sometimes confusing mouthful. ("Which", asked an intrigued American journalist, "one of you guys is Quiver anyway?").

In the six-piece line-up Gavin and Iain both play rhythm guitar, Tim Renwick is lead guitarist, Pete Wood plays keyboards, Bruce Thomas bass, and Willie Wilson drums. Their first session together produced one of the year's best singles, "You Got Me Anyway". It got radio play and sounded like a natural hit, but did nothing.

It was onstage that the arrangement really took off. Wilson and Thomas laid a bed an elephant could bounce on, Pete Woods took on Bundrick, Hawken and Winwood singlehanded and won, while Renwick could soar sweeter than a kite on a warm breeze or dig down hard enough to crack tarmac, which ever he wanted.

And all the while Iain and Gavin hung those intuitive harmonies over the top, the way almost no one else has done since the Everlies.

In this way they won themselves some nifty fans.

And somewhere along the line Elton John decided he'd like the Sutherland Brothers and Quiver to open for him on 42 dates across the USA, which beats teachers training colleges in Catford and athletics grounds in Cheltenham.

As a first tour it's one fat peach. Even if they don't get to travel on Elton's Starship, whose in-flight movie is the notorious "Deep Throat" and which costs a working man's annual wage every time it takes off, they have his P.A. laid on and play to audiences whose eagerness to see the Liberace of rock 'n' roll doesn't turn them into bigots.

Naturally they've had to make some changes to their act. For a start their set is only about 40 minutes long — less than half the time they're used to playing — which imposes certain limits on what they do.

Iain: "The way we're working without sound checks in different halls every night is diffi cult — we don't really settle down until three or four numbers into the set, and by that time we've only got three or four more before we have to come off again."

The size of the gigs is restivtive too.

"You can't try and be remotely informal with twenty five thousand people. It's like speaking to a football crowd through a megaphone half the time.

"Nine out of ten people can hardly make out the words you're saying, whereas in Britain you can talk to an audience. Here it's 'Hello, how are you? Here we go' . . . boom, boom, boom."

In fact, they had made an attempt at informality on the first few gigs. In the Cotton Bowl, Dallas, Texas, they tried a couple of jokes that had the whole band falling over, but the audience remained impassive.

The shortness of the sets doesn't make them any softer to perform, however.

Gavin: "We come off stage just as nackered as we're used to coming off stage. I think we just cram a bit more energy into it, even if it's subonsciously. We must do, because we're definitely getting tired now after the gigs. We're starting to feel it a bit."

That tiredness, of course, isn't just a result of what goes down on stage.

Iain: "It's the hardest work we've ever done in our lives. That's why people talk about touring the States in terms of it being a make or break thing. You haven't really done anything until you go there.

"Nine out of ten times the distance between gigs is like going from London to Aberdeen and back to Bristol and up to Inverness, which you wouldn't dream of doing back home.

"And there's always so much to do — especially first time around — because apart from the actual gigs you're meeting all the record company and press people, you're doing a lot of interviews and radio appearances."

I first saw the band in New York at Madison Square Gardens, an auditorium which makes London's Rainbow seem like an intimate club. As they began "Have You Had A Vision?" half the crowd were still searching for their places and the girl in the next seat nudged me and inquired, "Who is this?".

That's the deal for a support band, no matter where they play or whom they support. The sound floated above the audience in waves through the first three numbers, losing the excellent playing of Tim Renwick and Pete Wood and diffusing the natural energy of the songs themselves.

However, by the time they got around to "Real Love", one of the stand-outs on the "Lifeboat" album, the sound was all there. The Sutherland's voices were as strong and as sure as ever and Renwick and Wood were beginning to carve up everything in sight.

The peak of the set was the single, "You Got Me Anyway", which, ignored in Britain, is a top 30 hit in the States and still climbing.

It's easy to hear why, for it's compact and melodic with the sort of chorus that used to be described as catchy, but these days is usually referred to with a greater degree of cynicism as a hook.

Nassau Coliseum, the next night, was less spirited. Wood had been forced to swap his grand for a Fender electric piano and the sound lacked the chunky crispness only an acoustic piano can provide; it was also short on horse power.

Boston Garden, though, was something else entirely. The enormous arena was older, crummier than either Madison Square Gardens or Nassau Coliseum, but the sound was sharper than a cold Budweiser. The numbers were the same as before, but it was one of those sets where everything comes together so right.

It was their 25th gig in six weeks, 17 to go. When they get back at the end of October they'll be a different band from the one you saw before they went away. Maybe you never even saw them. Either way they'll knock you dead.

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Cockney Rebel

Some singles are too good to make it.

some singles are too good not to make it.

MELODY MAKER, September 8, 1973

RECORD MIRROR, SEPTEMBER 8, 1973

COCKNEY REBEL: Sebastian (EMI). Concert-classical type of string sounds here, and a strained voice, and a beautiful mood as that aforementioned strained voice gets at it. Lyrics are excellent, production first-class . . . and — well, just ask for it, and listen to it.

COCKNEY REBEL: "Sebastian" (EMI). Good grief, the lead vocals sound a dead ringer for Peter Gabriel on "Get 'Em Out By Friday," but then Peter deliberately adopts a cockney landlord's tortured tones for that memorable piece, and these lads are the genuine article by all accounts. The lead singer does a marvellous job in delivering an intriguing set of lyrics. They are not immediately distinguishable owing to the heavy phasing used on the vocal track, but bear close examination. The Rebel are a very interesting band indeed, and this as an adventurous and unusual performance.

September 8, 1973 NEW MUSICAL EXPRESS

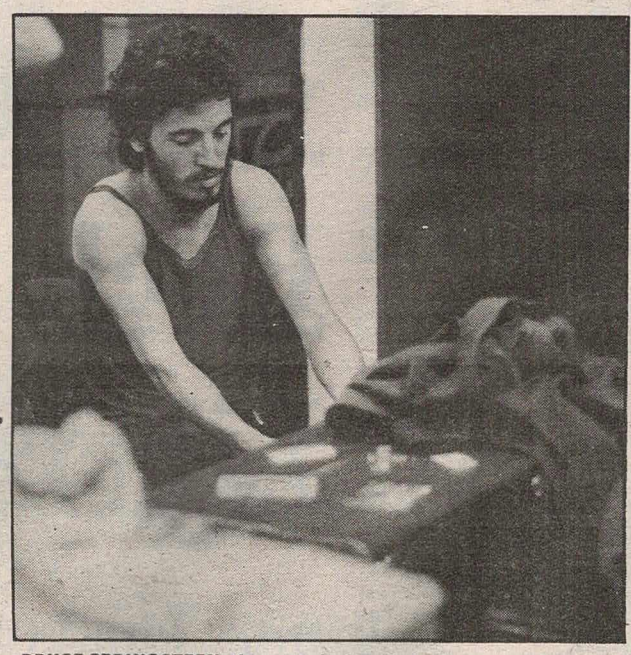
COCKNEY REBEL: "Sebastion" (EMI). The group's name sounds more applicable to a greyhound, but don't let it deter you from buying or borrowing (permanently) this wonderful record. It's a classically influenced ballad with the upper lead vocals placed, delicately, in the middle of the finest string and bass arrangement I've heard since the Titanic sank. The lyrics are a little contrived . . . but just you wait for the grand choral work. Play it again, Sam.

Sebastian

EMI 2051

Was Bob Dylan the previous Bruce Springsteen?

An analysis of stardom as related to the psychological needs of the audience



BRUCE SPRINGSTEEN: the same charisma?

"RANDY NEWMAN is great but he's not touched. Joni Mitchell is great but *she's* not touched. Bruce is touched . . . he's a genius!" Manager Mike Appel is talking in the dressing rooms of the Spectrum stadium in Philadelphia. His artist Bruce Springsteen has just finished a 40-minute opening set and Chicago are tuning up in the room next door.

"When I first came across Bruce it was by accident," he says, "but when I heard him play I heard this voice saying to me . . . *Superstar*. I couldn't believe it. I'd never been that close to a superstar before."

Not wanting to miss the chance of being Albert Grossman for the '70s, Appel took acetates of Springsteen straight to Columbia Records in New York. There he played them to John Hammond . . . the man who signed up Bob Dylan . . . and Louis Armstrong . . . and Bessie Smith . . . and Billie Holiday . . . and Tommy Dorsey . . . and Woody Herman.

Also they were played to then-presisdent Clive Davis. According to Appel they only needed to hear one track before signing him up.

Springsteen's a hungry, scrawny-looking guy. There's definitely something very *Dylany* about his whole being, about his curly licking hair and his scrub beard . . . and, I must say it, about his songs. It's a comparison a lot of people are going to draw because of the connections with Hammond, the looks, and the highly influenced style of writing.

By this time the man himself must be regretting the resemblances because the surest way of killing a man these days is to liken him to the late Bob.

Too many people have been primed to walk into those boots and only to find they didn't fit. After all, no one wants "another" of anything we once had, because we still have the original in our collections.

The other fault with PBD's (Potential Bob Dylans) is that people choose them on looks and sound alone, thinking that's what made BD into BD. It wasn't. BD filled the psychological need of a generation. Where there isn't a psychological need there'll be no BD or indeed, no PBD.

The Beatles too came at just the right time in history and filled an awaiting psychological vacuum. To think it was their music, or worse still their lyrics, that made them the phenomenom they were is to be totally naive.

We were the phenomenon . . . our need for them was the phenomenon . . . and they passed the audition to play seven years in the starring role of *Our Psychological Need*.

Now the 1,000,001 intricacies which make up a moment in history have changed. It may never happen again as it did between '63 and '70. To expect another Bob Dylan or another Beatles is like expecting a reunion 10 years after any event to be exactly the same as the event itself. No way. History itself would need to be reconstructed for such a thing to happen.

Nevertheless, BD or no BD, Springsteen is a good 'un. His songs are crammed with words and multiple images. "He's very garrulous," agrees Appel. On stage he's powerful and confident . . . there's a charisma there that doesn't occur with many people.

His allegiance to Dylan is evident in the songs. They're mostly stories of a crazy dream-like quality. Where Dylan had peddlers, jokers and thieves, Springsteen brings us queens, acrobats and servants. Where Ginsberg gave us hydrogen jukeboxes and Dylan gave us magazine husbands . . . Springsteen has ragamuffin gunners and wolfman fairies.

Compare his use of adjectives too. Dylan used "mercury mouth", "streetcar visions" and "sheet metal memory" . . . Sprinsteen comes up with "Cheshire smiles" and "barroom eyes". Another notable likeness is in their use of internal rhymes.

Some of Springsteen's numbers almost come over as direct parody.

Just for the record, other PBDs of the last couple of years include Kris Kristofferson, John Prine and Loudon Wainwright III. Both Kristofferson and Wainwright are the property of Columbia Records . . . who recently lost the services of Bob Dylan. Now, I don't want to start drawing conclusions but . . .

Bruce Springsteen is 23 years old and comes out of New Jersey. He first started playing music at age nine under the influence of Elvis. At 14 it really hit him. "It took over my whole life," he remembers. "Everything from then on revolved around music. Everything."

Two years later he was playing regularly at the Cafe Wha?, in Greenwich Village. "I was always popular in my little area, and I needed this gig badly . . . I didn't have anything else. I wanted to be as big as you could make it . . . the Beatles . . . Rolling Stones."

For the next eight years Springsteen played in bands . . . Steel Mill . . . Dr. Zoom and the Sonic Boom . . . and finally his very own 10-piece band which he named after himself. After two years the numbers began dwindling . . . 9 . . . 7 . . . 5 . . . until . . . it was Bruce Springsteen — solo artist.

Then: "I just started writing lyrics, which I had never done before. I would just get a good riff, and as long as it wasn't too obtuse I'd sing it.

"So I started to go by myself and write these songs. Last winter I wrote like a mad man. Put it out. Had no money, nowhere to go, nothing to do. Didn't know too many people. It was cold and I wrote a lot . . . and I got to feeling guilty if I didn't."

At this time he met up with Appel who in turn took him along to meet Columbia's John Hammond. Appel is a fast talker and took it upon himself to sell Springsteen.

Hammond listened and began to take a dislike to this salesman. In contrast Springsteen just sat, very quiet, in the corner of the office.

"Do you want to get your guitar out," asked Hammond. Springsteen did. He began playing "Saint In The City".

"I couldn't believe it. I just couldn't believe it," recalled Hammond.

In Hammond's opinion, Springsteen is far more developed now than Dylan was at the corresponding point in his career. He feels that Dylan had worked hard at creating a mystique even before he signed with Columbia but Springsteen is . . . just Springsteen.

His first album for Columbia has been "Greetings From Asbury Park N.J." Reviews have been ecstatic. It marks a strong contrast from the way John Prine was handled. In his case it was the publicity handouts that had the ecstasy . . . in the hopes that they could set the Press on fire.

"In the tradition of Brando and Dean" was how they sold him.

With Springsteen Columbia are restraining themselves and relying on understatement.

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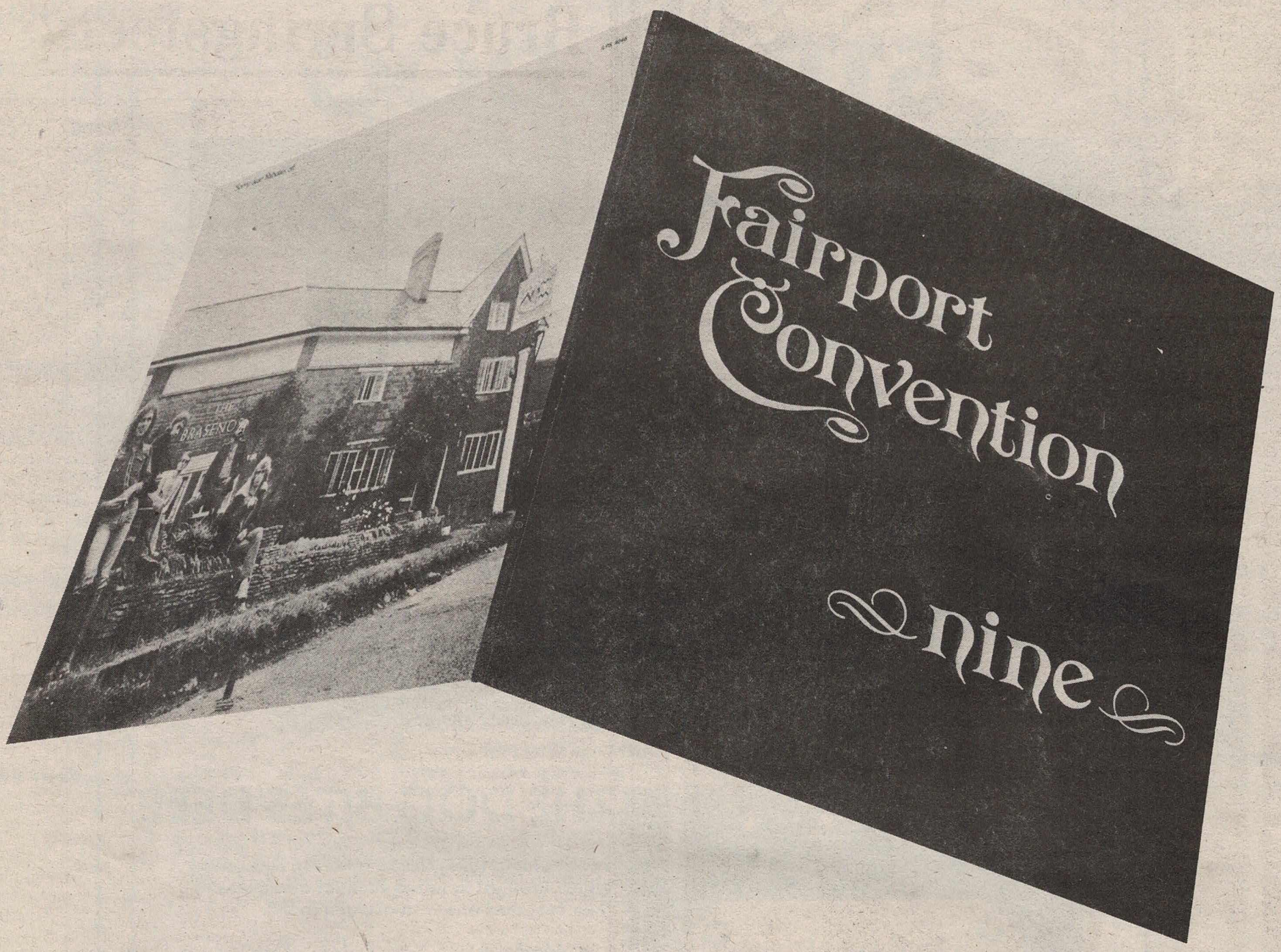
STEVE TURNER



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Albums

Romance in his soul

MARVIN GAYE, Let's Get It On (Tamla Motown)

GOOD ON Marvin Gaye that he's snubbed the black superstar trail to cabaret appearances at Talk of The Town and stayed true to himself and his music.

Having made one of the finest albums of social comment to date in **"What's Going On"** (forget about those dewy eyed ladies of the canyon warbling about ecology), and in "Trouble Man" a filmscore which was that first and foremost (and therefore largely instrumental), he stays his own man by following through with a platter of purely romantic interest that should warm the cockles of funky young hearts from Detroit to Darlington.

You may have heard that "Let's Get It On" is a frank and forthright treatment of sexual relationships (shame on those publicity men), but you'll have to stay with rudeboy reggae from the likes of Loydie and the Lowbites for such carnal celebrations.

This album is more subtle by half—perfect seduction music for sure, and easy listening in the very best sense of the term, but in no way lacking emotional conviction for that.

Much of the record is slow and tender love songs in the style that Gaye has always handled with such ease and taste, and here he proves again that he's no-one's second string as a singer.

He has an astonishing vocal range that encompasses high pure falsetto sweeps as well as rough gospel shouting, and he can change from one to the other with deceptive ease.

Other Tamla artists have often been content merely to strike and maintain a single mood for a song, but Gaye has always used his vocal flexibility to dramatise and vary his material.

For example, he makes If I Should Die and Please Don't Stay songs that include both passion and gentleness, while Just To Keep You Satisfied, co-written with his wife Anna (Berry Gordy's sister no less), shows a man at his most honest with a woman — and at his most vulnerable.

Interestingly enough, the only explicitly sexual track on album "You Sure Love To Ball" (Another candidate for a Beeb ban? Or will they think it's about tennis?) is also the least interesting. a kind of Tamla version of Jane Birkin's **"Je T'Aime"**, full of breathy sighs and bedtime sweat. Maybe it sounds OK as an action accompaniment.

"Come Get To This" is reminiscent of early hits like "Little Darling", while the title track has the sort of hook riff that has already filled two volumes of greatest hits for Marvin.

He's always peddled a neat line in duets — with Mary Wells, Tammi Terrell and Kim Weston — here he duets with himself in relaxed but urgent encouragement to the girl of the day . . . or night.

Those readers still old-fashioned enough to enjoy a little dancefloor heal-and-toe work should also be well pleased. Infectious, exuberant . . . it's no accident that two million copies of the single got sold inside a fortnight.

Nice to see the production and accompaniment kept to sensible proportion as well — in fact, I have nothing but praise for the choogling sax and tasty guitar work that crop upbehind the vocals, and though "Let's Get It On" is far from the mood of **"What's Going On"** in most ways, it's clear that some of the technical mastery of the last album has carried over to this.

Neil Spencer

KRIS KRISTOFFERSON & RITA COOLIDGE "Full Moon (A&M).

THE MOMENT Rita set her gaze on Kris she knew he was "Mr. Right".

Leon, Graham, David, Stephen, Neil, Delaney, Jim, John, Waylon, James — they were all mild flirtations — just another truck-stop on that weary highway of romance leading to the Bar-B.Q. steak-house of true love.

But Kris was different: that yearning voice, those sagebrush eyes, the prairie smile, a face that looked like it had been lived in by at least ten different self obsessed troubadours: when their eyes met for that first magic moment she must have flet a rush through her bones right down to her ethnic Navajo buffalo-hide medicine-pouch hot pants.

From then on it started with simple, charming gestures. A few lines of Kristofferson verse on Rita's solo album, a photo of Miss Coolidge on Kris' "Jesus was a Capricorn": it was right after they'd played together with Johnny Cash at a Jesus freak Rally that Rita asked the magic question "Howzabout that duet album, sweet thang?" "Yer durn tottin', hom!" muttered Kris, creaking somewhat in his leather suit and staring soulfully in to the bottom of a beer-bottle.

Unfortunately Bob Dylan was out rearing turkeys in Arkansas so the couple bought in Herb Alpert as best man with guests like David "I played on Bob Dylan's worst ever album" Bromberg, Donnie Fritts, Mike Utley . . . (yawn!) . . . Bobbye . . . uh Hall . . . Gary and Randy Scruggs . . .

Whoops, sorry but this record is so laid-back, mellow and damned "lovey-dovey", I keep falling asleep after each track and have to be revived by at least three blastings of the Who's excellent new single.

After great country couplings like Conway Twitty and Coretta Lynn on "One's on the Way" and George Jones and Tammy Wynette's "The First Lady And Me", you'd think the pair might pull off something that could at least nudge the needle over the grooves every now and then.

But Mr. and Mrs. Kristofferson content themselves throughout by cooing like jaded coondogs and getting dewey-eyed over the most inane material conceivable.

This album is exceptional only for containing the most abysmal attempt ever at going reggae in a travesty called "A Song I'd Like To Sing". The only good thing about the pairing is that it prevents Kristofferson from getting too engrossed in his wearisome "Jim Morrison of the cracker-barrell" stud image. Rita Coolidge sounds as artistically redundant as ever.

Anyway I'm just pissed off because they haven't included a John Prine song on the album.

Nick Kent

MICKEY NEWBURY "Funny Familiar Forgotten Feelings" (RCA)

YOU MAY REMEMBER Mickey Newbury from his State Of The Nation message "American Trilogy" where he revealed himself as the spiritual son of John Wayne.

This album predates that single — it says 1968 on the label — and contains not a trace of concern for anything other than Mickey's own internal misery and self torture, a theme not without precedent among American singer — songwriters.

Poor Mickey Newbury seems to get it all the time, for every single track is about a romance that's ended and how miserable he is reminding himself of the good times that have passed.

The whole album is concerned with the nocturnal horror-movie of his subconscious.

In most of the songs he pulls the same tricks out of his box labelled Romantic Images and puts them together in different orders.

Rain is a useful word for him since it rhymes with pain and see-her-again. Of course he doesn't see her again but consoles himself with fantasies of her being with her new bloke but wondering at the bottom of her heart whether he'll be waiting for her when her new Romeo puts her down and leaves her blue-hoo-hoo.

Ugh! The thought occurs to me that it's no wonder all these women keep leaving him. What woman could take this kind of self-pitying feebleness for long.

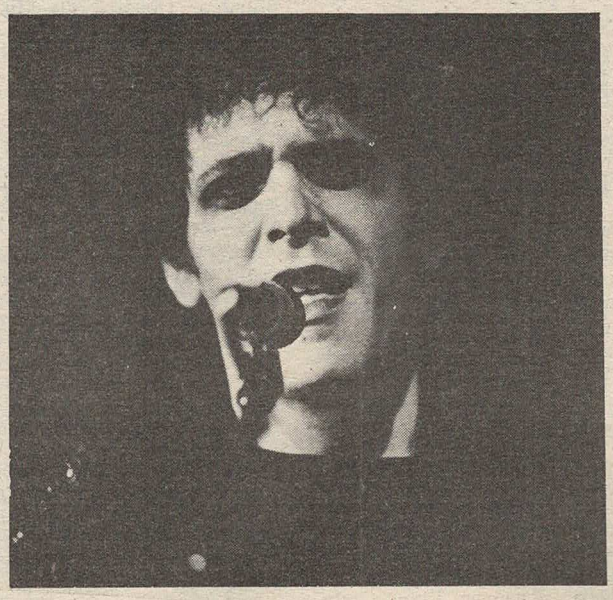
But I sound too harsh on this unfortunate soul alone in his grief, let me say one good thing about his album. It makes Neil Young sound like the very personification of unbounded optimism and hope. And that's some achievement.

Mitch Howard

Albums

Reed's city of decadence

LOU REED — "Berlin" (R.C.A.)



JUST WHEN you think your ex-idol has slumped into a pitiful display of gross terminal self-parody, Lou Reed comes back and hits you with something like "Berlin".

It's a creation which leaves you so aesthetically bamboozled you just have to step down and allow him a brand new artistic credibility for pulling off such a coup in the first place.

Lou Reed, the phantom of rock, transforming himself into the official narrative poet of third-world disintegration? The Lawrence Durrell of the concept album? Tell us more. Why, certainly.

"Berlin" is a grandiose, heavily orchestrated tale of nihilism, depression, detachment suicide — how's that for starters?

It builds itself around the relationship of Jim and Caroline, two members of a speed-freak exile colony set-up in Berlin.

(It's set in Berlin because, of course, it's oh so decadent out there and anyway it gives Lou the chance to re-shape that old bizarro cocktail lounge ditty of the same name that awkwardly graced his first solo effort as the album's opening cut.)

From there on "Lady Day" is full of pomp and possesses anonymously paced-out quality bolstered up by the chorus.

"Men Of Good Fortune" is particularly effective — slow and brash, allowing Reed to mouth Jim's own defiantly nihilistic philosophy of life.

"Men of good fortune often cause empires to fall/While men of poor beginning often can't do anything at all/The rich son waits for his father to die/The poor just drink and cry/And me? I just don't care at all."

"Caroline Says I" is dangerously camp — "Caroline says that I'm just a boy/She wants a man not just a toy." The orchestration is particularly clumsy here, too, all but obscuring a particularly ferocious jam between Messrs. Dunbar, Bruce and Hunter, who all play immaculately throughout.

"How Do You Think It Feels?" features another exceptional Reed vocal performance even though the arrangement is far too busy.

The side finishes with "Oh Jim", which featured Reed strumming rhythm and singing almost like Buddy Holly — "Oh Jim howd'ya treat me this way — hey hey hey." It sounds not unlike the Velvets' classic "Some Kinds Of Love" in feel.

Side 2 features the triumvirate of tracks starting with Caroline Says II, the refrain of which — "It's so cold in Alaska" — is based on an old Velvets' song, called, I think, "Alaska", which was recorded but never released on an album.

"The Kids" is a long tortuous piece mapping the final stages of disintegration in the relationship between Jim and Caroline — "And I am the waterboy — the game's not over yet . . . I'm just the tired man/No words to say."

The real piece-de-resistance, though, is "The Bed" — a harrowingly beautiful track of suicide that will literally leave the listener numb.

Bob Ezrin's production here, as throughout most of the record, is quite exceptional. In every sense, "Berlin" is as much his achievement as it is Reed's.

Finally there is "Sad Song", where schmaltz — "A Picturebook. She looks like Mary Queen of Scots" — mingles with vicious detachment — "I've got to stop wasting my time/Someone else would have broken both her arms." The track ends with Reed droning "Sad Song" counter-pointing a choir with strings.

I've yet to reach any truly concrete grand conclusions about this album, partly because it's perhaps too early, and secondly because its epic intentions conflict with what I've always looked for in a rock album.

But that's just my problem anyway, because "Berlin" is no way a rock 'n' roll work and Ezrin's cinematic approach to the production make it so that the record's immediate effect is more akin to watching, say, "Last Tango in Paris", than checking out something like a new Rolling Stones' album.

Right now I can only make gestures towards that conclusion — I'm certain, for example, that "The Bed" is absolutely the finest thing Reed's accomplished since his days with the Velvets and may even transcend those heady heights.

At the moment I find "Berlin" intriguing enough to come back to, if at times more than a little harrowing to sit through.

Leonard Cohen once stated that his "Songs From A Room" would become more popular as more people started cracking up.

Well sorry, Len, but Lou Reed and "Berlin" are going to capture that prized market right out of your clutches without even a flick of the proverbial limp-wrist.

But then what else can you expect from a man who was writing songs about main-lining smack during the Summer of Love?

Nick Kent

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JOHN DENVER "Farewell Andromeda" (R.C.A.).

Y'KNOW it's somehow comforting to know we've got a guy like John Denver to kick around. John's the stereotype of the neighbourhood wimp who'd get his head constantly pushed down toilets in Junior High School, who spent his teenage years learning how to play old Woody Guthrie songs in the T.V. room while the gang was out on the street stealing hubcaps and cruising for pussy, and who'd turn up at folk-clubs in a denim cap and promptly have beer-cans thrown at him.

Yep, John Denver's sure paid his dues, as Steve Stills would say, so far be it from me to lay the proverbial mark of Cain on him for producing this unadulterated piece of organic dross.

Take the first track, "I'd Rather Be A Cowboy", for example. Now if John really got himself duded up in a stetson and headed on out to desperado territory, he'd more than likely get lassooed by some local rancho and have his milk-fed features dragged through a murky pool of ox urine and methylated sheep-dip, but that's a minor consideration.

Everyone's entitled to their own fantasy, and just get a load of this rampant idealism: "I'd rather live on the side of the mountain, than wander through canyons of concrete and steel.

"I'd rather laugh with a ray of sunshine, than lay down my sundown in some stormy field."

Heady stuff, this, but Johnny's not just another 'concerned human being.' Listen to his frisky rendition of "Berkeley Woman":

"A woman is the sweetest fruit that God ever put on the vine, no more love just one kind of woman than drink just one kind of wine."

The acorn sexist gospel, for sure, and you can bet your brown rice and meditation embalming oil that Rickie Havens wouldn't be caught singing anything like that! But then that's John Denver for you — Mr. Versatile. One minute he can be bleating a plaintive couplet like "Please Daddy don't get drunk this Christmas/I don't want to see my mama cry" — the next he's yowling on about his Rocky Mountain Home. A touching poem to his potential future offspring — "Oh we want to call him Zackory and raise him in the mountains; he'll bathe in crystal fountains, shining laughter in the sun." Yep, it's all paisley curtains and cherry pie up in John Denver Country, but I'm still worried as to whether the brat'll get decent toilet-training in those hilly regions.

So remember — when your glasses break, you discover egg salad stains clinging to your teeth-braces and you get birdshit on your receding fore-head, just remember John Denver.

It's comforting to know that somewhere there's someone even wimpier than you.

Nick Kent

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MATTHEW FISHER "Journey's End" (RCA)

CONSIDERING the fact that he's widely regarded as the man who put the pomp in Procol Harum's ramalamadingdong prior to his departure, it is curious that Matthew Fisher's first solo album should be so ret-

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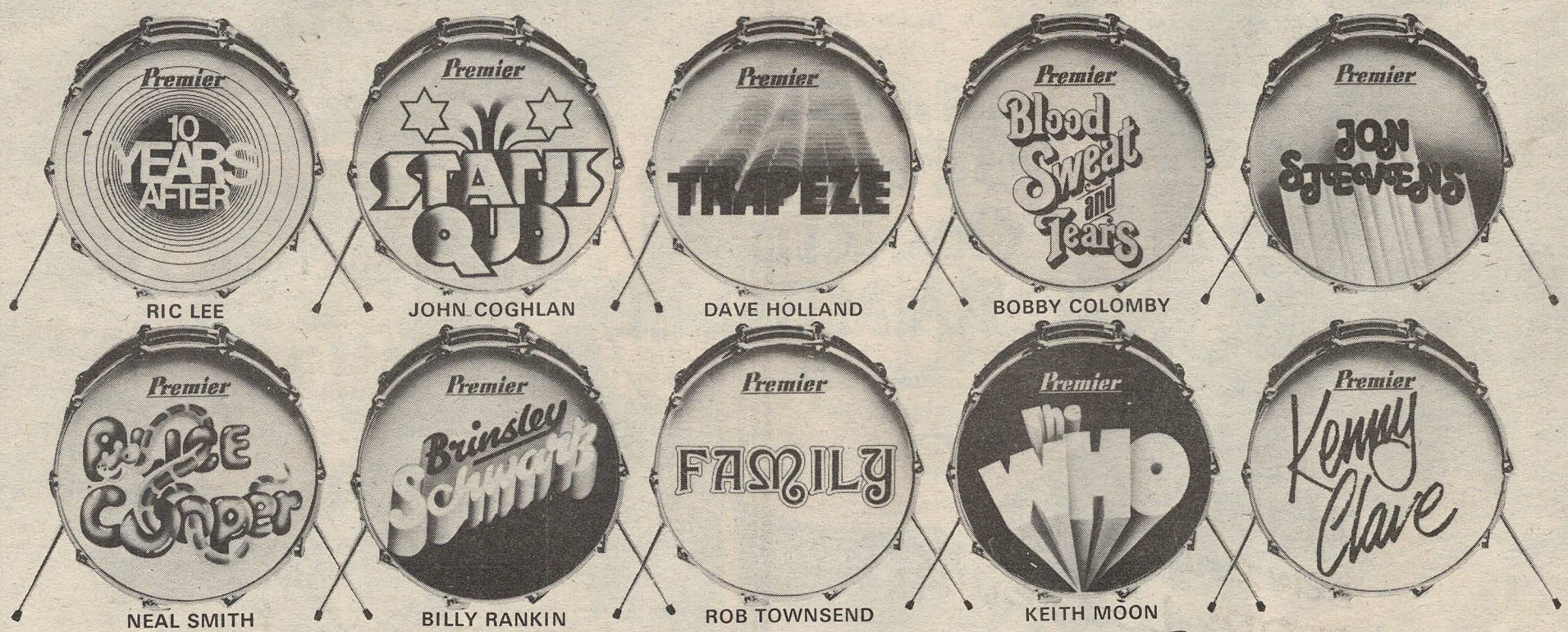

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icent in subject-matter if not in execution.

There is a total absence of epic themes, alliterative abstractions and all the other attributes of grandiose intent, and — apart from "Separation", an ornate foray into the land of Bach — little which might recall the renowned "Whiter Shade Of Pale", to which his organ playing contributed much of its character.

So what we have then is seven vocal tracks with austerely introspective lyrics; two instrumental interludes and one finale; a predominantly melancholy climate; highly attractive melody lines and some lavish orchestrations.

Fisher himself provides all the keyboard and guitar parts, in addition to arranging and producing, so apart from bass, drums and the occasional vocal harmony, it's virtually a one-man pageant.

He possesses a rather doleful, reedy voice, largely double-tracked to camouflage its deficiencies, but in the same manner as John Cale — another unorthodox talent with whom he shares certain idiosyncrasies — the result is not unattractive.

The material, like its creator, is thoroughly diverse, beginning with the jaunty "Suzanne" and proceeding to the ambiguously jocular lament "Going For A Song" which features Fisher's most telling lyrics ("You can put piranha in my swimming pool/Kick me and I just won't feel the pain/Scratch your name all over my Lamborghini/But please don't make me sing that song again") in a tale whose hero's identity is betrayed by a brief flourish from the organ.

Above all, Fisher is a superbly stylish arranger, and if occasionally given to excess, at least it's interesting excess. "Marie", an intrinsically banal love song is given considerable scope and conviction by the ingenuity with which the strings and horns soar in and out as required.

And for those for whom there is nothing quite as euphoric as an orchestra in full flight, Fisher withholds the big moment for the title track, and indictment of a former friend on which what sounds like the massed orchestra of the entire population of Patagonia crescendo away until there isn't another note to play, with the French horns in particularly distinguished form.

"Journey's End" is not a great album, but it deserves more attention than it is likely to receive. An acquired taste worth acquiring, one might say.

Al Clark

FAIRPORT CONVENTION: "Nine" (Island Records)

I'VE BEEN trying for some time not to like a Fairport Convention album. After the endless catalogue of disaster and misfortune, it seemed vaguely unnatural that they were still together at all.

Not only that, but this lot have no connection — other than the titular one — with the musical pioneers who gave us "What We Did On Our Holidays" and "Unhalfbricking". Surely this present line-up is a fraud, not worthy of the illustious name?

In any case, they could have pretended the name was an accident, and not drawn attention to their ancestry. But, no they've had the gall to call this one"Fariport Convention Nine" — and actually emphasise the continuity from the Thompson-Denny-Matthews days. Such impertinence.

It follows "Rosie" by only seven months, and with "History Of" means that it's their third album of 1973. But, it's a perfect addition to the F.C. line. The album drew my grudging, and then unreserved, respect.

Dave Swarbrick, king fiddle-slinger, is in fine fettle again. This is especially demonstrated on "Bring 'Em Down", one of the album's highlights, on which Swarb has a real virtuoso break, while "The Brilliancy Medley and Cherokee Shuffle" is one of those breathtaking instrumentals that only he and Fairport can play. "To Althea From Prison" features some appropriately mournful effects.

Yet it's almost unfair to single him out, since everyone plays with fine elan. There's one other quickfire instrumental — "Tokyo", written by Jerry Donahue, which is a sort of oriental "Shaft".

Elsewhere, there is an abundance of fresh ideas.

"To Althea" is a seventeenth-century poem by Richard Lovelace set to music, while "The Hexhamshire Lass" is a traditional song, collected from Bob Davenport, with a very confident vocal from Swarbrick.

Trevor Lucas sings "Polly on the Shore", which is a narrative of another sailor's life, with subdued dramatic effects from the band, particularly Jerry Donahue.

It's on side two that the album really takes off. After "Bring 'Em Down" there's "Big William", a new saga along the lines of "Hungarian Rhapsody", and "Pleasure and Pain". This is a lovely humanitarian song, saying that there's something lost, but something gained, in living every day, and it's the something gained that matters. They don't put it quite as well as Joni Mitchell, but the message is the same.

Finally there's "Possibly Parson's Green", written by Trevor Lucas and Pete Roche. On this, Fairport seem to have done the impossible by crossing Bob Dylan with Cliff Richard. Fairport play the Shadows? Well, yes, this song seems to have drawn some inspiration from "Please Don't Tease". I don't think it's folk music, but it's as rousing.

It's unnecessary really to repeat that Fairport are now one of the most convincing bands around, supremely professional, but always with a nice edge of humour.

The most recent critical grouse — an unfair one admittedly — has been that they instil a feeling of admiration more readily than one of enjoyment. I think that on this album they provide sufficient of both. Honestly, the most malevolent critic in the world would be hard pressed to put down this album.

Bob Woffinden

GILBERT O'SULLIVAN: "I'm A Writer, Not A Fighter". (MAM)

ANYONE WHO IS a regular reader of this paper will be aware that in the past I've criticised Gilbert O'Sullivan quite strongly, and yet I've always believed that the gentleman has a great deal to offer musically.

My main contention was that he tended to make records which were no way near his best. "Back To Front", his second album, is still my pet hate.

But now, he has attempted to retrace his steps, and provide some songs which are far better than those on "Himself" (a pet-love). To a certain degree this re-establishes him, in my eyes, as a writer-performer.

Not everything is good here, such as the two singles "Ooh Baby" and "Get Down", which basically lacks subtlety in lyricism, if not in drive.

However the subject matters of the remaining tracks are interesting, and well expressed — though the title track, and "Not In A Million Years", which is a cross between reggae and rhumba, suffer because the lyrics don't blend with the musical form.

"Million Years" certainly suggests that Gilby's experimentation with different rhythms is by no means successful, and it tends to tumble along with the scan disjointed and breaks suddenly appearing. He can definitely make some bloomers.

Other than that, there is little to criticise on the album, because O'Sullivan has endeavoured to give us pleasing tunes to listen to, whilst not disregarding his basic originality in composing.

"A Friend Of Mine" returns to his gossippy writing from the "Himself" period, with a fine melody which flows wonderfully. And the same can be said about the musical structure of "They've Only Themselves To Blame", "Where Peaceful Waters Flow" and "If You Love Me Like You Love Me".

Unfortunately the latter track is based loosely around the theme of the Dusty Springfield standard, "I Only Want To Be With You".

Perhaps O'Sullivan becomes a little whimsical in places, such as on "Million Years", but his writing ingenuity on pieces such as "I Have Never Loved You As Much As I Love You Today" where he places himself in the position of a serviceman abroad writing to his loved one, more than compensates for these blemishes.

However this improvement is not only discernible in the lyrical substance of the songs, but also in the arrangements and instrumentation.

There are various new keyboard trends, such as the use of electric piano, and at one point what sounds like a pipe organ. Also his rhythmic aspirations, which sometimes come unstuck (as on the title track where he hovers between blues and soul and becomes too blatant), are vindicated by an emphasis on percussion. Sometimes it's maraccas, tambourine or bongoes, but all work effectively to drive the number, even if very lightly.

I must conclude that O'Sullivan has got back in part, if not wholly to some serious music.

Tony Stewart

MAN "Back Into The Future" (United Artists)

BASED IN SWANSEA, of all places, there is a new breed of Welsh bands, so long ignored, are all set to shake the contemporary rock scene in these islands.

Undoubtedly one of the foremost of these new bands is Man. Not that they're a new band, they've been together in one form or another since 1968, and during this time have gathered a sizeable following among the rock cognoscenti of Britain.

Their latest offering, although sold and packaged as a double album, really consists of two separate albums — the first recorded at various studios, and the second 'live' at London's Roundhouse.

The first track "A Night In Dad's Bag" kicks the album off to a fine start. The lead guitar, from Micky Jones, wails at the thumping rythm provided by Terry Williams and Will Youatt on drums and bass respectively. It sets a high standard that the band maintain throughout the whole album.

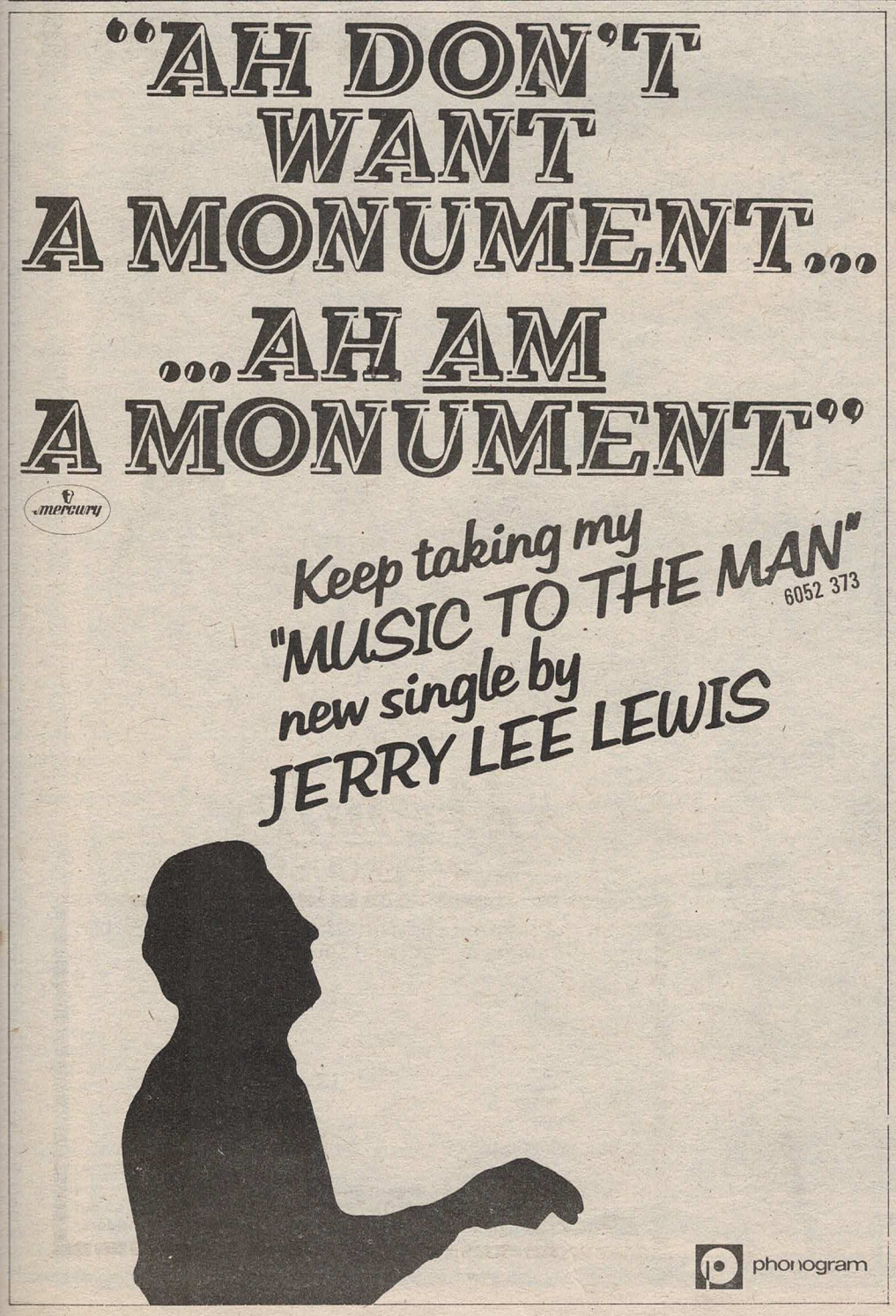
Another outstanding track is "Don't Go Away" — although a ballad, it is indelibly stamped with the unmistakable sound of Man. As a band, they have really got their harmonies together. On this track they are inter-woven with Phil Ryan's keyboard, in conjunction with a tight lead by Micky Jones, into a really beautiful sound.

It is a perfect example of the band's amazing versatility.

The second album is of a completely different nature. A recording of a 'live' gig can never be anything more than a weak reflection of the gig itself, but this album does retain something of the 'live' atmosphere. It starts with "Sospan Fach" by the Gwalia male choir, an incredible vocal trip, and then blasts into "C'mon" — probably the best track on the album, and one guaranteed to burn its way into the listener's cerebral cortex, doing untold damage, but nevertheless an extremely enjoyable experience.

Man are obviously destined for great things, and this album is a must for anyone's collection.

Howard Tait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Albums

Founding fathers rock on

VARIOUS ARTISTS "Let The Good Times Roll" (Bell)

SOME MORE of that scratchy rock 'n' roll, this time revarnished for the film soundtrack, "Let The Good Times Roll".

The film is first-rate, and recommended therapy for the most acute melancholia. I think a strong case can be made for claiming that it's the best rock movie — certainly the Abel-Adidge combination which was responsible for it and also "Mad Dogs and Englishmen" and "Elvis — On Tour" is now the pre-eminent one in the field.

"L.T.G.T.R." films various acts performing at rock 'n' roll revival concerts in the States, and juxtaposes the performances with either footage of the same act going through similar motions in its heyday, or else interesting sociological comment from the period, which was one of extreme paranoia as far as middle-age, middle-class America was concerned.

"We believe this rock 'n' roll rhythm has been the seat of trouble, and we intend to keep trouble out of Jersey City." Thank you, Lawrence Wipple, your public concern has been noted.

The film's strength lies in the historical/sociological perspectives it gives to r'n'r, as well as an astute selection of artists, and the fact that all these artists give of their best — which equally benefits the album.

The roster of participants includes many a legend in their own time, but let's take the Shirelles first.

"Just returned from the stratosphere/They're gonna sing for you loud and clear"; so that's where they'd been all this time. They come on dynamically, kitted out like Blackburn Rovers, and proceed to move with considerable style, notwithstanding the weightiness of the middle girl.

Such sexy verve. Shades of Tina Turner, but the Shirelles have their own repertoire of classic songs to fall back on.

Of those, they're given time for only two — "Soldier Boy", and "Everybody Loves a Lover". The Shirelles are one of the greatest girl vocal groups of all time, and we could have done with more from them.

Incidentally, why have we been deprived of a proper greatest hits album all these years?

Is it a fly? No. Is it a bird? No! Is it a twister? Yessss.

Then there was Chubby Checker.

Who? The name seemed out of place. A bit like finding your local chippie in the Egon Ronay guide. But the man acquitted himself well, and gave an act that was totally convincing, and all the better for being so unexpected.

He sang 'The Twist', 'Pony Time' and 'Let's Twist Again' with a bubbling energy that was typical of his act, and the old film clips reminded us that he can still twist the same as ever.

The genuine emotion that he displayed when receiving a tremendous, deserved ovation, sure warmed the old cockles. C. Checker's a nice guy.

Bill Haley and the Comets played against a series of sequences from "Blackboard Jungle", "The Wild One" and "I Was Teenage Werewolf", as well as photographs of Haley's Comets, circa 1958.

Haley himself is one of those gentlemen who's sublimely unaffected by the ravages of time — his voice has hardly changed at all. His band rocks around a faster clock these days, but he's the same as ever.

Come to think of it, I never considered him young, anyway — I think that flabby middle-age has been his permanent state of being.

Danny and the Juniors are the quintessential One Hit Wonders. They surely merit some kind of longevity award for still being around when they should long since have been pensioned off as Dan and the Seniors.

In the film, they perform their solitary hit 'At The Hop', and indeed it's doubtful whether they could perform anything else at all.

giant figure of Bo Diddley? Probably a member of the 5 Satins says it most precisely — "I hope we're not on after Bo Diddley, 'cause he's just gonna leave a great big hole in the stage." He's just better than you could ever expect, and it's just disappointing that he too doesn't get more time to himself.

The 5 Satins themselves come on like the extras from "Viva Zapata", with scarlet frock-coats. However their act is less exciting than that would indicate, and they deliver a tepid succession of other group's numbers — "Save the Last Dance for Me" (the Drifters), "Earth Angel" (the Penguins) and "Sincerely" (the Platters), before they manage what I take to be one of their own, "In the Still of the Night."

They blow it completely by getting over-emotional. "Honest to God, this is just like 1956." Well, the actual footage from 1956 has been there on the other half of the screen to demonstrate quite clearly that it isn't.

Fats Domino, on ther other hand, always looks and sings the same. But when the songs, "Blueberry Hill" and "My Blue Heaven" are that good, who cares? The Coasters provide "Poison Ivy" and "Charlie Brown", but never really catch fire.

And then there's Little Richard, as neurotically nervous as ever. Sure, he's got a history too, but he's been a self-parody for too long. The more frantically he screams "I Am The King", the more the effect is just of total derangement. Try watching Cambodian bombing newsreels for easier sleep at nights.

Further, he seems to have little to offer musically. When he does get it on, as in "Good Golly Miss Molly", he impetuously stops it in the middle.

The film is able to have Chuck Berry as its climax — Chuck at his fiery arrogant best; then, better still, Chuck and Bo performing together, reminding us of those yellow-and-red Pye International R & B series records, and providing an exciting finale to an exciting film.

Presumably because of contractual reasons, all of Chuck's contributions have been omitted, leaving an irreplaceable gap in the album. I can still remember feeling cheated when the Band's "The Weight", though in 'Easy Rider', wasn't used on the soundtrack album. And this is a more serious situation.

There's one further unhappy omission — the title-song, "Let The Good Times Roll" by Shirley and Lee which opens the movie. It's a great song, I love the shrill female vocal, which is as sexily appealing as the one on the Toys' "A Lover's Concerto".

Given these disappointing deficiencies, the album is as good as it possibly could be, since everyone sounds as exciting as they were on the film; or, if you happened to catch it at a last-run cinema, probably more so.

Also many of the moralistic comments are used as lead-ins to each act. They form an integral part of the film, and it's good that they've been preserved for the record.

The nostalgia business rocks on, apparently unhindered by metaphysical uncertainties. After seventeen years, don't any of those people feel they should be doing something *new*? Apparently not.

So see the film, and then buy the record which will bring it all crashing back. Then catch up on the Beatles.

Bob Woffinden

DECAMERON "Say Hello To The Band" (Vertigo)

WITH the regrettable lapsing of Lindisfarne and the rather disappointing efforts by the more recent editions of Fairport Convention the gate to the folk-rock field must be wide open at the moment.

Presumably that's why Decameron are heading in that direction.

You can divide much of this album into Fairport-sounding and Lindisfarne-sounding tracks but any band that performs this kind of material automatically lays itself open to comparison with groups that have trodden the same path beforehand.

All four of the group are credited with vocals, Dave Bell and John Coppin play guitars and write the songs, Al Fenn plays lead guitar and mandolin, and Geoff March puts in cello and violin.

They are an acoustic band to judge from this album where they are supplemented by an impressive group of session players including drummer Timi Donald (late of White Trash and Sandy Denny's Band and now with the heavily-promoted Blue), bassist Pat Donaldson (also ex-Sandy Denny), Andy Roberts, B. J. Cole and Ian Whiteman.

Augmenting the group gives them more edge and bite than they might otherwise have, but the whole performance proceeds very much at the same level without many ups or downs.

Someone in the band has the knack of producing a vocal sound just like Lindisfarne's which we hear on the title track, "Judith" and "Shine Away". The most Fairport-like track is "Byard's Gap" an overlong song about a witch written in pseudo-traditional English folk style, while "Crows" mixes in Fairport and "Grave New World"-era Strawbs.

Maybe it's a compliment to the band that you can make such comparisons and that they don't come off too badly, but Decameron should beware of the trap and get their own sound together.

Mitch Howard

ATOMIC ROOSTER: "Nice 'N' Greasy" (Dawn)/"Assortment" (Charisma Perspective)

Two albums from Atomic Rooster; a complilation taken from the three albums and singles they made for Charisma, and their latest release for Dawn which is already out of date in as much as Chris Farlowe has come to his senses and quit the band.

Farlowe's involvement with Rooster was always something of a puzzle to me, as was his gig with Colosseum.

The Rooster are really Vincent Crane's band — he being the sole survivor of the original group which featured the boy-wonder Carl Palmer playing drums.

The new album is quite possibly (and I say this without having heard the Rita Coolidge/Kris Kristofferson album), the year's most boring record.

There's no two ways about it . . . "Nice 'N' Greasy" just oozes tedium.

You've only got to take a glance at the sleeve to be put off. For there in glorious colour is a picture of a fried egg with a cigarette butt stubbed out in the yolk, the remains of the ash having found its way to the white of the egg. The picture is just as dead as the music.

I'm not complaining about the quality of the playing. Guitarist Johnny Mandala turns in some nice solos and Crane is more competent than most with his keyboards but the whole sheeband is so dreary. Not one song stands out and smacks you in the guts.

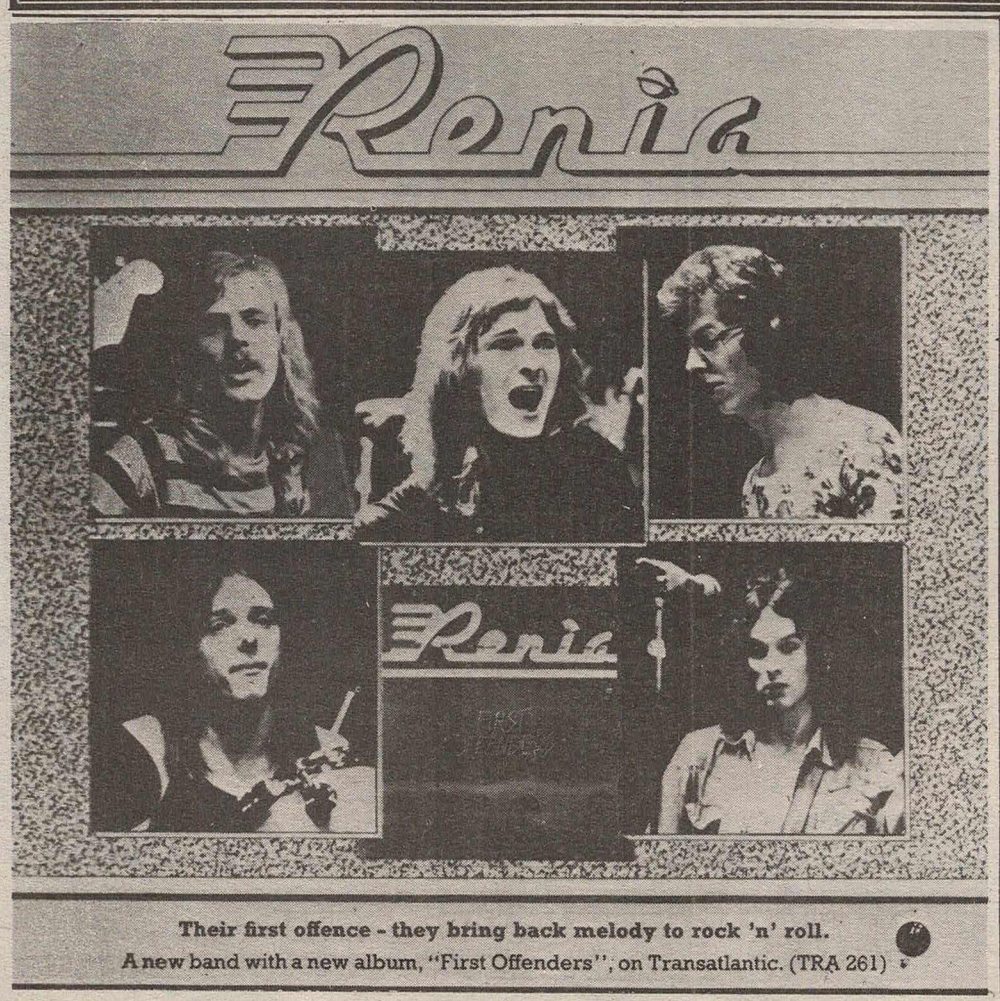
And there's those lyrics. Like on "All Across The Country" which has the immortal lines: "Woke up in the morning/fuzz by me bed!/Took two Aka Saltzer/Flew Right off my head." Try following that.

Atomic Rooster are at their best when they've got a fairly substantial riff to get their teeth into, as on their two hit singles "Tommorrow Night" and "Devil's Answer" both of which are contained on the Charisma compilation album. Them's good tunes, but oddly enough not the best on the record.

Most of the cuts do seem to have some of the life so obviously lacking in the new collection.

There's "Friday the 13th" from their debut album which tears along like . . . well you know it tears along. And there's "Sleeping For Years" which is alright too. And for all those ELP afficianados (I suppose they do still exist) Mr. Palmer solos on "Decline And Fall" which, though dull by the standards of today's Mr. P., is interesting enough.

If you value your time and money (and who doesn't?), leave the Rooster's new album in the record racks, but you might take a listen to the compilation album. **Steve Clarke**



Their first offence - they bring back melody to rock 'n' roll.
A new band with a new album, "First Offenders", on Transatlantic. (TRA 261)

IMPORTS

JOHN WOODLEY

EMI HAVE NO rock items on their latest release list. There are, however, a number of albums on the Bluesway label that will undoubtedly be of interest to many readers, these being — **John Lee Hooker's** "Live At The Cafe Au Go-Go" (BLS6002), and "Urban Blues" (BLS6012; **Otis Spann's** "The Blues Is Where It's At" (BLS6003); **Jimmy Rushing's** 'Everyday I Have The Blues" (BLS6005); **T. Bone Walker's** "Stormy Monday Blues" (BLS6008); **Jimmy Reed's** "Big Boss Man" (BLS6015); **B. B. King's** "Lucille" (BLS6016) and "Live And Well" (BLS6031); **Jimmy Witherspoon's** "The Blues Singer" (BLS6026); **Brownie McGhee '& Sonny Terry's** "A Long Way From Home" (BLS6028); **George "Harmonica" Smith's** "Of The Blues" (BLS6029); **Sunnyland Slim's** "Plays The Ragtime Blues" (BLS6038); **Johnny Littlejohn's** "Funky From Chicago" (BLS6069) and **Earl Hooker's** "Do You Remember The Great Earl Hooker?" (BLS6072). All retail at £2.60 and can be ordered at your local shop. Also on the EMI listing is a host of jazz releases on the Impulse label — I'll try and get around to them next week.

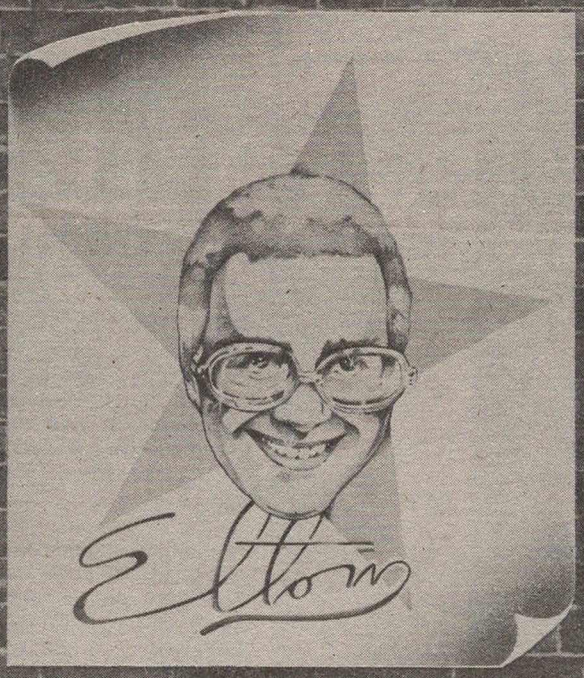
The Sarstedt Brothers' recent reunion has caused some dealers to do a little digging and you may now find **Clive Sarstedt's** "Freeway Getaway" (RCA) in some shops — Peter had a great part in putting this one together and appears on some tracks. Going even further back, there's a reissue of **John Renbourn's** 1965-66 albums "John Renbourn" and "Another Monday" in double-album form on Warner Brothers. These records stem from the period just after John's stint with Hogsnort Rupert's Original Flagon Band, well before his Pentangling days. Jacqui McShee does turn up on two tracks though, these being "Lost Lover Blues" and "Nobody's Fault But Mine". Bert Jansch also appears on some tracks.

If you're into the name game jazz-wise, then head towards any shop stocking "USA Jazz — Live" (MPS/BASF) a boxed set of three LPs, recorded at Dick Gibson's Colorado Jazz Party in 1971. Musicians involved include Clark Terry, Harry Edison, Kai Winding, Urbie Green, Zoot Sims, Budd Johnson, Vic Feldman, Lynn Christie and Alan Dawson — and that's on only one track! On others you'll find Carl Fontana, Trummy Young, Joe Newman, Gus Johnson, Dick Hyman, Teddy Wilson, James Moody, Mousie Alexander, Flip Phillips, Cliff Leeman and Al Cohn, the total playing time for the set being around 132 minutes. **Chuck Rainey,** who's recorded with everyone from Albino Gorilla to Perry Como, has an album of his own in "The Chuck Rainey Coalition" (Cobblestone).

Neville Whitehead, another backup bassist, who has Tony Bennett and Liza Minnelli gigs to his credit, turns up as part of a band named **Pilot,** who have an album of the same title on RCA. The other members of this unit are Martin Quinttenton, Mick Waller and Leigh and Bruce Stephens, whom you may remember, once formed a part of Blue Cheer. A fairly interesting line-up I think.

FROM FRENCH CBS comes "Superb Super Pop Session", which is in the Apollo series. This one's a compilation job and has the following tracks going for it — Tim Rose's "Roanoke"; Illinois Speed Press' "Pay The Price"; Spirit's "It's All The Same"; Steamhammer's "Junior's Wailing"; Velvet Opera's "Intro — Mother Writer"; Chicago's "I'm A Man"; Al Kooper's "I Can Love A Woman"; Aorta's "A Thousand Thoughts", Moby Grape's "I'm Not Willing", Johnny Winter's "Mean Mistreater" and Taj Mahal's "Corrina".

ALSO AROUND **"Mark-Almond '73"** (CBS), which has Nicky Hopkins guesting, **Archie Shepp's** "Coral Rock" (Prestige) and "Congress Of Wonders" (Fantasy) by a band that, according to Ralph Gleason's sleeve-notes, used to play at the original Avalon and Family Dogg dances. Strange thing though, I can't find the band listed in Gleason's book on the San Francisco sound. Oh well!



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I Remember

Things — their mothers loved them. (It says here)

THIS WEEK: JONH INGHAM

I REMEMBER seeing Aretha Franklin produce Ray Charles for an encore . . . I remember psychedelic shops . . . I remember Pat Boone covering Little Richard's records . . . I remember collecting pin-up pix of every pop group of "British Invasion" except Pretty Things: they were too ugly . . .

I remember seeing Led Zep play Whiskey A Go Go, capacity 300 . . . I remember Pete Townshend smashing Abbie Hoffman in head with his guitar at Woodstock . . I remember Nik Cohn . . . I remember Little Richard giving it up for God . . . I remember smelling marijuana for first time in the Avalon Ballroom . . .

I remember Chuck Berry evicting Keith Richard (rhythm guitar for a night) offstage . . . I remember Be-ins . . . I remember when the Beatles 1964-length hairs was considered long . . . I remember Marianne Faithfull reportedly wanting to make blue films starring her and Mick . . . I remember Delaney Bramlett in the Shindogs . . . I remember the Electric Flag . . .

I remember the G.T.O.s calling Alice "that old hippie in his 30's," and that was ages ago . . . I remember Sgt. Pepper, at £25,000 the most expensive album ever made . . . I remember my grandmother throwing Tommy Steele's autograph out, thinking it was some scribbling I had done . . . I remember listening to the Fugs . . . I remember Beatle wigs . . . I remember Janis Ian's "Society's Child" being too "risque" for radio play . . . I remember Private Elvis Presley . . . I remember Alice Cooper when he sang through window and door frames about the doors of perception . . .

I remember Peter Fonda being busted during Sunset Strip riots . . . I remember "Wild In The Streets" . . . I remember the Bonzos breaking up during their second U.S. tour because they wouldn't make any money . . . I remember "Shindig" . . . I remember Murray the K . . . I remember Ralph J. Gleason attacking Andy Warhol's Exploding Plastic Inevitable starring the Velvet Underground with Nico as being "nothing more than a bad condensation of all the bum trips of the Trips Festival" . . .

I remember buying Fantastic Four No. 2 . . . I remember Grateful Dead being busted at height of the Summer of Love . . . I remember Bee Gees when they had greased hair, electric blue suits and winklepickers . . . I remember buying "Liver Than You'll Ever Be" on Lurch Records . . . I remember Jimi Hendrix at Monterey . . . I remember Mick Jagger reportedly in compromising position when busted in 1967 . . .

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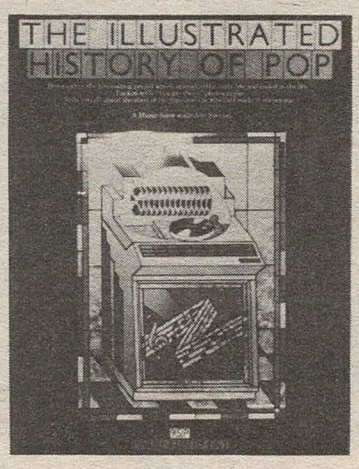

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THRILLS

THE NME WEEKLY SOCIAL EVENTS COLUMN

Slater goes classical in Stackridge crack-up

MUTTER SLATER'S decision to split from Stackridge came as close as can be to demolishing the band. A call to the London office from Mike Evans at their Bristol rehearsal rooms reportedly announced that flautist Slater had refused ever to tread the boards again and that the rest of the band were going to quit with him.

"Sleep on it," manager Mike Tobin announced and, sure enough, by the following morning, the remaining foursome had made an about turn.

Mutter, it seems, had been more and more dissatisfied playing front man and goon and felt the role was retarding his musical progress. He quits showbiz to follow his first love . . . music. He's now planning a course at college and hopes to be turning out operas and symphonies before too long.

The "I quit" decision was also precipitated by the strange circumstances surrounding one John White — the drummer, who on Mutter's recommendations, was to replace Billy Sparkle.

"Billy's departure was known in advance," says Tobin, "and it was expected that John White would be the man to take over. But he was heavily into transcendentals and sudden ly said he couldn't play anymore and that his legs were made of wood.

Stackridge have now shortlisted Mutter's replacement, a new drummer plus an additional member who'll specialise on keyboards.

MUTTER SLATER

Invasion of the body snatchers

LOS ANGELES retained the world-title of Weird City 1973 this week in a bizarre footnote to the Gram Parsons story (see above righ).

Seems Parsons' body, already embalmed, was at L.A. airport awaiting shipment to New Orleans for burial when 2 gentlemen dressed as cowboys nicked it.

The coffin was later found blazing fiercely in the desert east of the city in what appeared to be a freak-cult cremation ceremony. By the time the fire had been extinguished, the corpse was charred beyond recognition — but this has not prevented the State Police from charging one of Parsons' ex-roadies with body-snatching.

The coroner's verdict on the cause of Gram Parsons' death was given as "prolonged drug-abuse".

Yes, folks. Go to Los Angeles! All human life is there.

Rocking Hitler (Episode One)

THESE BOYS Is Deep Department: recent press-release from that wacky troupe of avant-garders Faust states that they have in preparation a piece called "Situations". It is, they tell us, "based on a list called 'thus' on which you and Faust appear along with the Heisenberg principle, anti-matter, relativity, Hitler, relativity, cybernetics, DNA, game theory, etc."

And if that should seem a little on the straightforward side, they've got it covered. The said press-release continues thus: "This is the time we are in love with. The Absurd was ushered in and seated in the place of honour. This was an attempt to render the Absurd impotent. It failed. The Absurd, it is now decided, has medicinal properties."

We thought everybody knew that.

Meanwhile, Faust continue to confuse the world with changes in their line-up. Guitarist Rudi Sosna and organist Hans Joachim Irmler have split to form their own group back in Germany, their places in the band being taken respectively by Brooklyner Peter Blegvad and ex-Guru Guru founder-member Uli Trepte who will be playing radio. Other new additions to Faust's on-stage intrumental range include 4 colour TVs, a hoover, and a pneumatic drill.

Quick, nurse — the screens!

Irrelevant

With the utmost dedication to his official duty, the Mayor of Lewiston, New York, proposed the banning of X-rated films in his community.

Seeing that Lewiston doesn't boast a cinema, you'll agree this was a masterstroke of perception by the number one local dignitary.

Rocking Hitler (Episode Two)

HOW DOES THIS grab you? Marc Bolan and Adolf Hitler are the co-stars of a special being screened on the full ITV network next Monday. They've been lumped together in Granada-TV's hand-out about the programme, which opens:

"Two superstars of their time. Marc Bolan, idol of today's youth, and Adolf Hitler, hero of a revitalised nation a generation ago. Two people, totally different but both subject to mass adulation."

Seems that the programme, titled "The Messengers", is using clips from a film about Hitler's Germany together with excerpts from Bolan's "Born To Boogie". And on the strength of this, they hope to arrive at an answer to the question "What is Truth?"

Just how they propose setting about that exercise remains to be seen. But it should prove fascinating viewing, if only to demonstrate the lengths to which producers will go to find an angle.

Next week: Gary Glitter and Stalin?

Profit with honour

TO SHOW that not all record companies are motivated by profit alone, Charisma have just brought out the original tapes of Orson Welles' 1938 American radio broadcast of H. G. Wells' "War Of The Worlds", plus a "Golden Age Of Comedy" compilation which includes such mirth-makers as Laurel and Hardy and The Marx Brothers.

Another interesting release from Charisma is "1966-68" by The Creation, originally recorded by Shel Talmy on the now-defunct Brunswick label which boasted among its releases The Who's "My Generation" album.

Regulars on "Ready Steady Go", The Creation had among their members at various times Ron Wood, John Dalton (of The Kinks), and Kim Gardner (of Ashton, Gardner and Dyke). None of these, however, appear on the album.

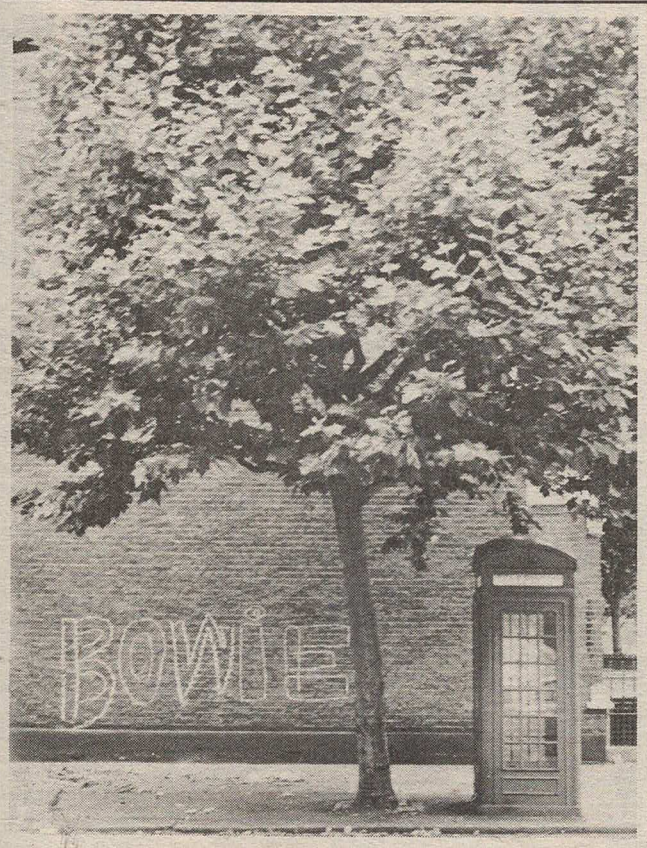
The material on "1966-68" is mostly mid-60s pilled-up Mod music with leanings towards the Pete Townshend guitar sound courtesy of group-leader Kenny Pickett.

Mr. Pickett now earns his daily bread as a taxi-driver.

Better than average

ALL YOU rotters who turned your back on Average White's first album can go suck on a shoehorn cos, as we knew all along, American FM radio has gone bananas.

Heavy airplay is reported in San Jose, Detroit, Chicago and the States of Oregon and Washington and is expected to spread to California. The band have finally wavered under pressure from critics by announcing that their American single will be "This World Has Music".



OUR MAIDA Vale Thrills Mob report the arrival of David Bowie and family in that vicinity. It appears they've moved in to a flat there having given up their Beckenham house. Bowie fans have been marking the walls in the areas where they think he lives, their uncertainty causing many a wall in the Vale to be done up like this.

No business like show business

AFTER payola, sexola, drugola and other such corrupt practices in the record industry comes "contractural slavery".

Apparently a major American record label has refused to allow one of its acts (which has earned the company a number of gold records) to end its contract with the company. And what's more the label also refuses to allow the act to record for the label. Which kinda puts the act in something of a dilemma as it can't record for any other label because of its original contract.

All this is being done, so the story goes, in an attempt by the company to force the act to waive all royalties owed to the act. Once this has been done the record company will free the act enabling it to sign another record deal.

However the act has steadfastly refused to do this as a matter of principle. In fact half a million dollars worth of principle. This is the minimum amount the act believe owed to them based on the fact they have received numerous gold records but only "token" recording or publishing royalties for their efforts.

The names in this sordid affair have been kept under wraps to protect the guilty. They're bigger than we are, y'see.

Much more muzak

EXTENDED before it starts — the new commercial London Broadcasting late late show, which was originally planned to run from midnight till 6 a.m., will now be from 10 p.m. till 6 a.m., with plenty of music in the 8 hours.

Doing the marathon deejay job will be Phil Jay, formerly with the Pirate Radio City, and newcomer Dennis Rookard, ex-GPO telephonist from Brentwood, who in his spare time ran Harold Wood Radio, a hospital broadcasting service.

Stills cools out

WHEN is a band a band, and yet not a band. Why, when Stephen Stills is in it, of course.

Over the last couple of months there's been growing speculation about the future of Stills' latest venture Manassas and the regrouping of Crosby, Stills, Nash and Young.

It seems that CSN and Y laid down a few tracks this summer but were unhappy with the results and are now planning to get together to record at Young's home studio in North California this Autumn. There's also talk about touring which could even include a visit to our own shores in the New Year.

Meanwhile on the Manassas front . . . bassist Fuzzy Samuels has left the band. "He didn't quit. He just really wanted to develop something else on his own," were Stills' words on the subject. He was replaced by Barnstorm's Kenny Passarelli on a recent Manassas mini-tour.

Stills has said that in the future Manassas will exist in the same way as CSN and Y exist — as a base from which to do other things while periodically reforming when its members feel the time is right.

Chris Hillman is to do an album with Richie Furay who's quit Poco; Paul Harris (keyboard), Al Perkins (steel guitar, electric guitar and banjo) and Joe Lala (percussion) will work as session-men and drummer Dallas Taylor recently out of hospital after successfully fighting heroin addiction is working with Stills mixing "Stolen Stills" and hopes to record an album of his own.

Reports also indicate that Stills five month old marriage to French singer-songwriter Veronique Sanson has made him a better man and his old manager David Geffen not renowned for being complementary about Mr. S. has been quoted as saying: "Yes, Stephen is much easier to deal with these days."

Want Head?

ANYONE trying to carve out two careers at the same time is asking for trouble, but when the chosen careers are acting and singing as in the case of Murray Head, he is likely to end up positively schizoid.

The amiable Mr. Head has been universally ignored by the music press, and the reason seems to be his image. Up until now he has come across as a king-sized wimp.

He played Judas in the original version of "Jesus Christ Superstar" — something guaranteed to ruin anyone's image, but he also received wide critical acclaim for his role as the bi-sexual lover of Glenda Jackson and Peter Finch in the film "Sunday Bloody Sunday", which in these decadent times, when the third (or fourth) sex seems fashionable, should endear him to the numerous degenerate music critics.

His new album should help his image considerably. Called "Nigel Lived", it is the story of a young singer who finds success in the big city, but then degenerates into a drug deranged stupor at the icy hands of smack.

It seems that Head may have been saved from wimpishness, so let us hope that he is now given a chance to make something of his career as singer/songwriter.

Northern hospitality

ROADIES' parties tend to be among the more horrendous events of the modern world and a birthday party for one of Status Quo's road crew had repercussions three days later when the band hit Edinburgh.

In Aberdeen most of the birthday food had been hurled around the backstage area rather than eaten, a fact that was eagerly seized upon by the local press who recognised a chance to run indignant prose against rock groups and all they stand for.

Obviously up north news travels fast, as when Status Quo arrived at their hotel in Edinburgh, they were met in the car park by two policemen and the hotel manager.

Quo were told the hotel couldn't accept their booking as the manager didn't like long-haired groups staying at the hotel. Instead he arranged they should stay at the Royal Caledonia where they were welcomed hospitably despite arriving with a police escort.

So what? Ed.

Bottles

A NEW EXPERIENCE? Radio Station WFLI Chattanooga recently held their Elvis Escape Contest, the prize according to the advert they placed with the Chattangooga Times stated:—

"Some lucky couple will spend the most amazing week ever, three days in Las Vegas . . . climaxing with Elvis onstage at the Sahara Hotel." Now that's something we would have liked to have seen for a Front Row Review.

GRAM PARSONS:

the superstar who didn't quite make it

GRAM PARSONS somehow never quite got to be the nationally-touted superstar he deserved to be, which is possibly as much his own fault as anyone else's.

However, the general apathy that greeted the various ventures he embarked on throughout his career seems all the more criminal in times when the country-rock schlick fell into the more successful hands of lesser talents ranging from Kris Kristofferson's tiresomely hokish philosophising to Poco's cherry-pie sweetness and light.

For those who bothered to listen, Gram Parsons was possibly the only truly relevant artist to successfully blend rock and country music with any real sense of vision and it should be initiated's concern that Parson's death doesn't further obscure that brilliance from reaching its full audience.

Parsons was born in Waycross, Georgia, generally accepted as one of the scuzziest regions of the United States — the son of country artiste Coon Dog Connor and the heir to an expansive estate which was to keep him in comfortable financial stead during his life.

His love of country music and desire to perform it drove him at an early age to appear at local talent contests decked out in extrovert satins, confronting the rednecks with his talent.

Usually, he won out with his audience and eventually he formed a band in Boston along with ex-Barry and the Remains member, Barry Tashien, called the International Submarine Band.

An album was dutifully released, produced by Lee Hazelwood of all people, and featured the first attempts at contemporary country before all the redundant psychedelic kids started desperately getting down to seeds and stems and learning the rudiments of pedal-steel guitar. The record was unfortunately never release in England, but is worth investigating at import prices.

Parson's real rise from the shadows of obscurity came when he joined Messrs. McGuinn, Hillman and deputy drummer Kevin Kelly as the ethnic country n' western injection into the Byrds of 1968. McGuinn was at that time firmly into country music, ably supported by Chris Hillman, himself ex-juvenile mandolin player for hill-billy band the Hillmen.

The Parsons-Byrds alliance was short-lived, but enormously fruitful in that it created "Sweetheart Of The Rodeo", a bonafide masterpiece which, though contractual disruptions prevented Gram from singing on the record, is arguably more Parson's achievement than that of the band.

A rift that occurred between Gram and the Byrds over the issue of touring South Africa resulted in Parsons' hasty departure.

Chris Hillman left not long afterwards, and he and Parsons set about forming the Flying Burrito Brothers along with session-bassist Chris Ethridge, ex-Byrds steel player Sneaky Pete Kleinow and eventually ex-Byrds drummer Michael Clarke.

The reasons why the Flying Burrito Brothers never made it are shrouded in a mystery that is naturally enough linked with the intricacies of public acceptance and dismissal.

The Burritos were simply the finest country rock band ever, released one absolute masterpiece of an album "The Gilded Palace of Sin", and one inferior but still excellent second album, "Burrito Deluxe".

The "Gilded Palace" cover shot of Parsons grinning, resplendent in Nudie marijuana-leaf design suit with some lascivous cutie entwined around him established an image of sorts and the Burritos seemed to have everything going for them, but their lack of acceptance left Gram apathetic towards the whole project.

He started hanging around with the Rolling Stones (the F.B.B.s had previously recorded Keith Richard's "Wild Horses", a song which was rumoured to be both far and about Parsons himself), planned a duet album with Richard and gained a heavy reputation for an inflated ego and drug abuse.

Many predicted that Gram Parsons would never surface again, but his signing with Warner Bros. and the consequent release of "G.P." displayed a quite startling come-back move.

Parsons had wanted Merle Haggard as "G.P.'s producer, but ended up in the studios with Rick Grech, of all people, who did a surprisingly worthy job. The backing musicians were particularly splendid — James Burton, Glenn D. Hardin, Jerry Scheff — Gram Parsons always did things in style.

NICK KENT

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THE SUPER SELLERS

		Rec. Ret. Price	Record Comet Price	Cass. Comet Price	8-track Comet Price
Alice Cooper					
Killer	K56005	2.15	1.90	1.90	1.90
Love it to Death	K46177	2.17	1.70	1.90	1.90
Schools Out	K56007	2.45	1.90	1.90	1.90
America					
America	K46093	2.17	1.70	1.90	1.90
Homecoming	K46180	2.17	1.70	1.90	1.90
Beach Boys					
Surfs Up	SSL 10313	2.15	1.60	1.85	1.85
Greatest Hits	ST 21628	2.15	1.60	1.85	1.85
Holland	K54008	2.45	1.90	1.90	1.90
Carl and the Passions	K44184	2.17	1.70	1.90	1.90
Pet Sounds	ST 2458	2.14	1.60	—	—
Sunflower	SSLA 8251	2.38	1.85	1.90	1.90
Beatles					
Help	PCS3071	2.15	1.60	1.85	1.85
Beatles Oldies	PCS7016	2.15	1.60	1.85	1.85
Abbey Road	PCS7088	2.15	1.60	1.85	1.85
Sgt. Pepper	PCS7027	2.15	1.60	1.85	1.85
Let it Be	PCS7096	2.15	1.60	1.85	1.85
Double Album	PCS7067/8	4.30	3.20	3.70	3.70
Black Sabbath					
Black Sabbath	V01	2.29	1.70	1.85	—
Paranoid	6360 011	2.29	1.70	1.85	—
Master of Reality	6360 050	2.29	1.70	1.85	1.95
Volume 4	6360 071	2.29	1.70	1.85	1.95
Bread					
Best of	K42115	2.17	1.70	1.90	1.90
Bread	K42029	2.17	1.70	1.90	1.90
On the Waters	K42050	2.17	1.70	1.90	1.90
Byrds					
Untitled (2LP)	66253	2.82	2.20	2.99	—
Greatest Hits Vol. 1	63107	2.17	1.70	1.90	1.95
Greatest Hits Vol. 2	65650	2.17	1.70	1.90	1.95
History of the Byrds	68242	2.83	2.15	—	—
Byrds Reformed	SYLA 8754	2.38	1.85	1.90	1.90
Captain Beefheart					
Spotlight Kid	K44162	2.17	1.70	1.90	1.90
Clear Spot	K54007	2.45	1.90	—	—
Bloomfield, Hammond, Dr. John					
Triumvirate	CBS65494	2.17	1.70	—	—
Bedlam					
Bedlam	2394 103	2.19	1.75	—	—
Blue					
Blue	2394 105	2.15	1.60	—	—
Bronco					
Smoking Mixture	2383	2.15	2.15	1.60	—
David Bowie					
Hunky Dory	SF8244	2.18	1.75	1.95	2.10
Ziggy Stardust	SF8287	2.18	1.75	1.95	2.10
Space Oddity	LSP4813	2.18	1.75	—	—
Man Who Sold The World	LSP4816	2.18	1.75	—	—
Aladdin Sane	RS 1001	2.38	1.75	1.95	2.10
Images '66 to '67 (2 LP)	SDM 3017/1/2	3.75	2.75	—	—
Bee Gees					
Best of—Vol. 1	583 063	2.15	1.60	1.85	1.95
Best of—Vol. 2	2394 106	2.15	1.60	1.85	—
Capability Brown					
Voice	LA 51068	2.14	1.70	—	—
Cream					
Best of	583060	2.15	1.60	1.85	1.95
Goodbye	583053	2.15	1.60	1.85	1.95
Live Cream Vol. 1	2383016	2.15	1.60	1.85	1.95
Live Cream Vol. 2	2383119	2.15	1.60	1.85	1.95
Carpenters					
Close to you	AMLS 998	2.15	1.60	1.95	1.95
The Carpenters	AMLS 63502	2.15	1.60	1.95	1.95
A Song for You	AMLS 63511	2.15	1.60	1.95	1.95
Commander Cody					
Country Casanova	SPFL 287	2.14	1.70	—	—
Creedence Clearwater					
Creedence Gold	FT501	2.15	1.70	—	—
Crosby, Stills, Nash & Young					
C S & N	K40033	2.17	1.70	1.90	1.90
Deja Vu	K50001	2.45	1.90	1.90	1.90
4 Way Street (2LP)	K60003	3.50	2.75	3.80	3.80
Deep Purple					
In Rock	SHVL777	2.38	1.85	1.90	1.90
Machine Head	TPSA 7504	2.38	1.85	1.90	1.90
Made in Japan (2LP)	TPSP 351	3.09	2.45	2.55	2.55
Who do we think we are	TPSA 7508	2.38	1.85	1.90	1.90
David Cassidy					
Cherish	BELLS 210	2.15	1.70	1.85	1.85
Rock Me Baby	BELLS 218	2.15	1.70	1.85	1.85
Derek & The Dominoes					
Live in Concert	2659 004	3.70	2.80	—	—
Layla	2625 005	3.70	2.80	—	—
Neil Diamond					
Moods	UNLS 128	2.15	1.70	1.90	2.05
Stones	UNLS 121	2.15	1.70	1.90	2.05
Hot August Night (dble.)	ULD 1/2	3.00	2.60	2.65	2.65
Earth Wind & Fire					
Head to the Sky	CBS 65604	2.17	1.70	—	—
Emerson, Lake & Palmer					
ELP	ILPS 9132	2.19	1.75	1.85	1.85
Tarkus	ILPS 9155	2.19	1.75	1.85	1.85
Trilogy	ILPS 9186	2.19	1.75	1.85	1.85
Elton John					
Don't Shoot Me	DJLPH 427	2.29	1.70	1.90	1.90
Elton John	DJLPH 406	2.29	1.70	1.90	1.90
Tumbleweed Connection	DJLPH 410	2.29	1.70	1.90	1.90
Madman Across the Water	DJLPH 420	2.29	1.70	1.90	1.90
Honky Chateau	DJLPH 423	2.29	1.70	1.90	1.90
Electric Light Orchestra					
The E.L.O	SHVL 797	2.38	1.85	1.90	1.90
E.L.O.2	SHVL 806	2.38	1.85	1.90	1.90
Faces & Rod Stewart					
Every Picture	6338 063	2.00	1.50	1.80	1.95
Never a Dull Moment	6499 153	2.29	1.70	1.85	1.95
Nod's as Good as a Wink	K56006	2.45	1.90	1.90	1.90
Oo La La	K65011	2.45	1.90	1.90	1.90
Gasoline Alley	6360500	2.29	1.70	1.85	—
Long Player	K46064	2.17	1.70	1.90	1.90
An Old Raincoat	V04	2.29	1.70	1.85	—
First Step	K46053	2.17	1.70	—	—
Sing it again Rod	6499 484	2.37	1.70	—	—
Focus					
Focus 3 (2LP)	2659016	3.70	2.80	3.40	3.40
Moving Waves	2931002	2.15	1.60	1.85	1.95
In and out of Focus	2344003	1.85	1.40	—	—
Free					
Heartbreaker	ILPS 9217	2.19	1.75	1.85	1.85
Tons of Sobs	ILPS 9089	2.19	1.75	—	—
Fire and Water	ILPS 9120	2.19	1.75	1.85	1.85
At Last	ILPS 9192	2.19	1.75	1.85	1.85
Rory Gallagher					
Blue Print	2383189	2.15	1.60	1.85	1.95
Live in Europe	2383044	2.15	1.60	1.85	1.95
Deuce	2383112	2.15	1.60	1.85	—
Rory Gallagher	2383044	2.15	1.60	1.85	—
Groundhogs					
Split	LBG 83401	2.38	1.85	1.90	1.90
Thank Christ for the Bomb	LBS 83295	2.15	1.70	1.90	1.90
Genesis					
Trespass	CAS 1020	2.15	1.70	—	—
Nursery Cryme	CAS 1052	2.15	1.70	1.85	1.85
Foxtrot	CAS 1058	2.15	1.70	1.85	1.85
Gary Glitter					
Glitter	BELLS 216	2.15	1.70	1.85	1.85
Touch Me	BELLS 222	2.15	1.70	1.85	1.85
Gilbert O'Sullivan					
Himself	MAM SS 501	2.35	1.85	1.90	2.05
Back to Front	MAM SS 502	2.35	1.85	1.90	2.05
George Harrison					
All Things Must Pass	STCH 639	5.00	3.75	3.85	3.85
Bangla Desh	STCX 33005	5.00	3.75	—	—
Hawkwind					
Hawkwind	LBS 83348	2.15	1.70	1.90	1.90
In Search of Space	UAG 29202	2.38	1.85	1.90	1.90
Doremi Fasol	UAG 29364	2.38	1.85	—	—
Jimi Hendrix					
Electric Ladyland	2657012	4.30	3.20	—	—
Cry of Love	2302 023	2.29	1.70	—	—
Band of Gypsys	2480 005	2.29	1.70	—	—
Rainbow Bridge	K44159	2.17	1.70	—	—
War Heroes	2302 020	2.29	1.70	1.95	—
Smash Hits	2310 268	2.15	1.60	—	—
Hollies					
Greatest Hits Vol. 1	PCS 7057	2.14	1.60	1.85	1.85
Greatest Hits Vol. 2	PCS 7148	2.14	1.60	1.85	1.85
Home					
The Alchemist	CBS 65550	2.17	1.70	—	—
Willie Hutch					
The Mack	STMA 8009	2.38	1.85	—	—
Jefferson Airplane					
Volunteers	SF 8076	2.18	1.75	1.95	2.10
Crown of Creation	SF 7976	2.18	1.75	1.95	—
Worst of	SF 8164	2.18	1.75	1.95	2.10
Jethro Tull					
Thick as a Brick	CHR 1003	2.19	1.75	1.85	1.85
Benefit	ILPS 0123	2.19	1.75	1.85	—
Aqualung	ILPS 9145	2.19	1.75	1.85	1.85
This Was	ILPS 9085	2.19	1.75	1.85	—
Stand Up	ILPS 9103	2.19	1.75	1.85	—
Living in the Past (2LP)	CJT 1	3.30	2.60	2.40	2.40
Carole King					
Writer	AMLS 996	2.15	1.60	1.85	1.85
Tapestry	AMLS 2025	2.15	1.60	1.85	1.85
Music	AMLS 67013	2.29	1.70	1.85	1.85
Rhymes and Reasons	077016	2.29	1.70	1.85	1.85
King Crimson					
In the Court	ILPS 9111	2.19	1.75	1.85	—
Wake of Poseidon	ILPS 9127	2.19	1.75	1.85	1.85
Lizzard	ILPS 9141	2.19	1.75	1.85	1.85
Islands	ILPS 9175	2.19	1.75	1.85	1.85
Larks Tongues in Aspic	ILPS 9230	2.19	1.75	1.85	1.85
Kinks					
Great Hits	GH 501	1.42	1.10	1.45	1.45
Everybody's in Showbiz	DPS 2035	3.04	2.40	—	—
Led Zeppelin					
Vol 1	K 40031	2.17	1.70	1.90	1.90
Vol. 2	K 40037	2.17	1.70	1.90	1.90
Vol. 3	K 50002	2.45	1.90	1.90	1.90
Vol. 4	K 50008	2.45	1.90	1.90	1.90
Houses of the Holy	K 50014	2.45	1.90	1.90	1.90
Lindisfarne					
Nicely out of Tune	CAS 1025	2.15	1.70	1.85	1.85
Fog on the Tyne	CAS 1050	2.15	1.70	1.85	1.85
Dingley Dell	CAS 1057	2.15	1.70	1.85	1.85
John Lennon					
Imagine	PAS 10004	2.38	1.90	1.85	1.85
Sometime in New York City	PCSP 716	2.75	2.20	—	—
Live Peace in Toronto	CORE	2.14	1.70	—	—
Paul McCartney & Wings					
McCartney	PCS 7102	2.15	1.60	1.85	1.85
Ram	PAS 10003	2.38	1.90	1.85	1.85
Wild Life	PCS 7142	2.15	1.60	1.85	1.85
Roger McGuinn					
Roger McGuinn	CBS 65604	2.17	1.70	—	—
Marvin & Farrar					
Marvin and Farrar	EMA 755	2.38	1.85	—	—
Curtis Mayfield					
Back to the World	2318 085	2.15	1.60	1.85	1.95
John McLaughlin					
Birds of Fire	65321	2.17	1.70	—	—
Inner Mountain Flame	64717	2.17	1.70	—	—
My Goal Beyond	69014	2.45	1.90	—	—
Devotion	65075	2.17	1.70	—	—
Moody Blues					
Seventh Sojourn	THS 7	2.35	1.85	1.90	2.05
Children's Children	THS 1	2.35	1.85	1.90	2.05
Question of Balance	THS 3	2.35	1.85	1.90	2.05
Threshold of a Dream	SML 1035	2.15	1.70	1.90	2.05
Search of a Lost Chord	SML 711	2.15	1.70	1.90	2.05
Days of Future Past	SML 707	2.15	1.70	1.90	2.05
Every Good Boy	THS 6	2.35	1.85	1.90	2.05
Nucleus					
Labyrinth	6360 091	2.29	1.70	—	—
The Osmonds					
Phase III	2315 157	2.15	1.60	1.85	—
Live	2315 117	2.15	1.60	1.85	—
Crazy Horses	2315 123	2.15	1.60	1.85	1.95
The Plan	2315 251	2.15	1.60	1.85	1.95
Donny Osmond					
Alone Together	2315 210	2.15	1.60	1.85	1.95
Too Young	2315 113	2.15	1.60	1.85	1.95
Portrait of Donny	2315 108	2.15	1.60	1.85	—
The Donny Osmond Album	2315 055	2.15	1.60	1.85	—
Carolanne Pegg					
Carolanne	TRA 266	2.14	1.70	—	—
Pink Floyd					
Obscured by Clouds	SHSP 4020	2.15	1.60	1.90	1.90
Atom Heart Mother	SHVL 781	2.38	1.85	1.90	1.90
Umma Gumma (2LP)	SHDW 1/2	3.09	2.45	2.55	2.55
Piper at the Gates	SCX 6157	2.15	1.60	1.90	1.90
Meddle	SHVL 795	2.38	1.85	1.90	1.90
Dark Side of the Moon	SHVL 804	2.38	1.85	1.90	1.90
Elvis Presley					
Golden Records	ISF 8129	2.18	1.75	1.95	2.10
	2SF 8151	2.18	1.75	1.95	2.10
That's the Way It Is	3SF 7630	2.18	1.75	1.95	2.10
Live—By Satellite	4SF 7924	2.18	1.75	1.95	2.10
On Stage	SF 8162	2.18	1.75	1.95	2.10
	DPS	3.04	2.40	—	—
	SF 8128	2.18	1.75	1.95	2.10
Rare Bird					
Somebody's Watchin'	2383 211	2.15	1.60	—	—
T Rex					
Tanx	BLN 5002	1.70	1.99	1.95	1.95
Electric Warrior	Hi-Fly 6	2.15	1.70	1.90	1.90
Bolan Boogie	Hi-Fly 8	2.15	1.70	1.90	1.90
The Slider	BLN 5001	2.15	1.70	1.90	1.90
Rolling Stones					
High Tide (Big Hits)	TXS 101	2.35	1.85	1.90	2.05
Thro' the Past (Big Hits 2)	SKL 5019	2.15	1.70	1.90	2.05
Sticky Fingers	COC 58100	2.17	1.70	1.90	1.90
Exile on Main Street (dble.)	COC 69100	3.50	2.75	2.55	2.55
Beggars Banquet	SKL 4955	2.13	1.70	1.90	2.05
Let It Bleed	SKL 5025	2.13	1.70	1.90	2.05
Get Yer Ya Ya's Out	SKL 5065	2.13	1.70	1.90	2.05
Roxy Music					
Roxy Music	ILPS 9200	2.19	1.75	1.85	1.85
For Your Pleasure	ILPS 9232	2.19	1.75	1.85	1.85
Leon Russell					
Leon Live (3 LP)	AMLX 380	4.99	3.95	—	—
Santana					
Caravanserai	65299	2.17	1.70	1.90	1.95
Santana 1st	63815	2.17	1.70	1.90	1.95
Abraxas	64087	2.17	1.70	1.90	1.95
3rd Album	69015	2.45	1.90	1.99	2.20
Neil Sedaka					
The Tra La Days are Over	2315 248	2.15	1.60	1.85	1.85
Strawbs	AMLH				
Bursting at the Seams	68144	2.29	1.70	1.90	1.90
Grave New World	AMLH 68078	2.29	1.70	1.90	1.90
Shadows					
Greatest Hits	SCX 1522	2.14	1.60	1.85	1.85
Simon & Garfunkel					
Greatest Hits	69003	2.45	1.90	1.99	2.20
Sounds of Silence	62698	2.17	1.70	1.90	1.95
Parsley, Sage	62860	2.17	1.70	1.90	1.95
Wednesday Morning 3 am	63370	2.17	1.70	1.90	1.95
Bookends	63101	2.17	1.70	1.90	1.95
Bridge Over Troubled Water	63699	2.17	1.70	1.90	1.95
Stephen Stills					
S. Stills 1	K 40341	2.17	1.70	1.90	1.90
S. Stills 2	K 40249	2.17	1.70	1.90	1.90
Manassas	K 60021	3.56	2.75	2.55	2.55
Down the Road	K 40440	2.17	1.70	1.90	1.90
Slade					
Slayed	2383 163	2.15	1.60	1.85	1.95
Slade Alive	2383 101	2.15	1.60	1.85	1.95
Play it Loud	2383 026	2.15	1.60	—	—
Status Quo					
Piledriver	6360 082	2.29	1.70	1.96	—
The Best of	NSPL 18462	2.15	1.60	1.96	1.85
String Driven Thing					
The Machine That Cried	CAS 1066	2.14	1.70	—	—
Cat Stevens					
Catch Bull at Four	ILPS 9026	2.19	1.75	1.85	1.85
Mona Bona Jakon	ILPS 9118	2.19	1.75	1.85	1.85
Tea for the Tillerman	ILPS 9135	2.19	1.75	1.85	1.85
Teaser and the Firecat	ILPS 9154	2.19	1.75	1.85	1.85
Taste					
Live	2310 082	2.15	1.60	1.85	1.95
On the Boards	583 083	2.15	1.60	1.85	1.95
At the I.o.W.	2383 120	2.15	1.60	1.85	1.95
Traffic					
Best of	ILPS9112	2.19	1.75	1.85	1.85
Shoot Out	ILPS9224	2.19	1.75	1.85	1.85
John Barleycorn Must Die	ILPS9116	2.19	1.75	1.85	1.85
Joe Walsh					
The Smoker You Drink	SPBA 6275	2.15	1.70	—	—
Who					
Tommy (2LP)	2657002	4.30	3.20	—	3.65
Meaty Beaty	2406006	2.15	1.60	1.85	—
Live at Leeds	24061001	2.15	1.60	—	—
Who's Next	2408102	2.15	1.60	—	—
Wishbone Ash					
Wishbone Ash	MKPS 2014	2.15	1.70	1.90	2.05
Argus	MDKS 8006	2.35	1.85	1.90	2.05
Pilgrimage	MDKS 8004	2.35	1.85	1.90	2.05
Wishbone Ash 4	MDKS 80011	2.14	1.70	—	—
Wizzard	SHSP 4025	2.15	1.70	1.90	1.90
Brew					
Yes					
1st Album	K 40034	2.17	1.70	—	—
Time and a Word	K 40085	2.17	1.70	1.90	1.90
The Yes Album	K 40106	2.17	1.70	1.90	1.90
Fragile	K 50009	2.45	1.90	1.90	1.90
Close To the Edge	K 50012	2.45	1.90	1.90	1.90
Frank Zappa					
Hot Rats	K 44078	2.17	1.70	—	—
Waka/Jawaka	K 44203	2.17	1.70	1.90	1.90

LATEST RELEASES

Slade/Sladest	2442119	2.15	1.60	1.95	—
Focus/At Rainbow	2442118	2.15	1.60	1.95	—
New Seekers/Harmony	2383226	2.15	1.60	1.95	—
John Denver/Farewell Andromeda	SF8369	2.18	1.75	1.99	—
Neil Young/Time Fades Away	K54010	2.45	1.95	—	—
Rolling Stones/Goat's Head Soup	COC59101	2.17	1.70	—	—
Grateful Dead/History Of	K46246	2.17	1.70	—	—
John Fahey/After the War	J44246	2.17	1.70	—	—
Love/Love Masters	K32002	1.49	1.10	—	—
Allman Bros/Brothers & Sisters	K47507	2.17	1.70	—	—
Roberta Flack/Killing Me Softly	K50021	2.45	1.90	—	—
Mothers of Invention/Over Nite Sensation	K41000	2.17	1.70	—	—
Family/It's Only A Movie	RA58501	2.45	1.90	—	—
Stray Dog	K43506	2.17	1.70	—	—
America/Hat Trick	K56016	2.45	1.90	—	—
Stevie Wonder/Inner Visions	FTMA 8011	2.38	1.85	—	—
T. Rex/Greatest Hits	BLN5003	2.14	1.70	—	—
Suzie Quatro	SRAK 505	2.14	1.70	—	—
Four Tops/Story (2 LPs)	TMSP 1124	3.80	3.05	—	—
Motown Chartbusters Vol. 8	TML 11246	2.14	1.70	1.95	1.95
New York Dolls	6338/270	2.00	1.60	—	—
Tony McPhee/Two Sides Of	WWA/001	2.45	1.95	—	—
Gentle Giant/In A Glass House	WWA/002	2.45	1.95	—	—
Sweet Thursday	EPC 65573	2.17	1.70	—	—
Bob Dylan/Pat Garrett & Billy The Kid	69042	2.45	1.90	—	—
Art Garfunkel/Angel Clare	69021	2.45	1.90	—	—
Blood, Sweat & Tears/No Sweat	65275	2.17	1.70	2.15	—
Spirit	65585	2.17	1.70	—	—
Al Stewart	65726	2.17	1.70	2.15	—
Soft Machine	65799	2.17	1.70	—	—
Marvin Gaye/Let's Get it on	STMA8013	2.48	1.85	—	—
Genesis/Selling England by the Pound	CAS1074	2.14	1.70	—	—
Don McLean/Playn Favourite	UAG29528	2.48	1.85	—	—
Status Quo/Hello	6360 098	2.14	1.70	—	—

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(Please order separately)

Gilbert O'Sullivan/I'm a Writer Not a Fighter	MAMSS 505	2.35	1.85	1.90	2.05
David Bowie/Pin-ups	RS1003	2.38	1.90	—	—
Live at Reading with Status Quo, Rod Stewart, Faces & Rory Gallagher	TML1008	2.29	1.62	—	—

SOUL

Booker T					
Green Onions	K40354	2.17	1.70	1.90	1.90
Best of	K40072	2.17	1.70	1.90	—
Chairman of the Board					
Greatest Hits	SUT1008	2.14	1.70	—	—
Chi Lites					
A Lonely Man	MUPS457	2.13	1.70	—	—
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Super Hits	BELLS204	2.14	1.70	1.90	1.90
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This is Sam Cooke (2LP)	DPS2007	3.04	2.40	—	—
Drifters					
Golden Hits	K40018	2.17	1.70	1.90	1.90
Roberta Flack					
Quiet Fire	K40297	2.17	1.70	1.90	1.90
First Take	K40040	2.17	1.70	1.90	1.90
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Greatest Hits	K40279	2.17	1.70	1.90	1.90
Al Greene					
Lets Stay Together	SH8430	2.13	1.70	1.90	1.99
Isaac Hayes					
Shaft	2659007	3.70	2.80	2.60	2.60
Black Moses	2628004	4.30	3.20	—	—
Hot Buttered Soul	2325011	2.15	1.60	—	—
Movement	2325014	2.15	1.60	—	—
To be continued	2325026	2.15	1.60	—	—
Curtis Mayfield					
Roots	2318048	2.15	1.60	1.85	—
Superfly	2318065	2.15	1.60	1.85	—
Early Years (Impressions) 2LP	GTSP201	3.10	2.45	—	—
Otis Redding					
Best of (2LP)	K60016	3.49	2.75	—	—
History of	K40066	2.17	1.70	1.90	1.90
Motown					
Chartbusters Vols 1-7 (each)		2.15	1.60	1.85	1.85
Motown Greatest Hits	STML 11212	2.15	1.60	1.85	1.85
Jackson 5	11075	2.15	1.60	1.85	1.85
Stevie Wonder 1	11196	2.15	1.60	1.85	1.85
2	11042	2.15	1.60	1.85	1.85
Temptations 1	11170	2.15	1.60	1.85	1.85
2	11061	2.15	1.60	1.85	1.85
Four Tops 1	11195	2.15	1.60	1.85	1.85
2	11063	2.15	1.60	1.85	1.85
Supremes 1	11146	2.15	1.60	1.85	1.85
2	STMA 8006	2.38	1.85	1.90	1.90
Diana Ross	STML 11153	2.15	1.60	1.85	1.85
M.Gaye & T.Terrell					

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Jesus Christ Superstar (Film Soundtrack)	MDKS 8012/13	Sp. Price £3.75

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Bob Dylan					
Greatest Hits	62847	2.17	1.70	1.90	—
More Greatest Hits (2LP)	67239	2.82	2.20	2.99	—
Blonde on Blonde (2LP)	66012	3.77	2.95	2.99	—
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Al Stewart					
First Album	64023	2.17	1.70	—	—
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Orange	64739	2.17	1.70	—	—
James Taylor					
Sweet Baby James	K46043	2.17	1.70	1.90	1.90
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Melanie					
Stoneground Words	N 251	2.60	2.05	1.90	1.90
Candles in the Rain	2318 009	2.15	1.60	1.85	1.95
Gather Me	2322 002	2.29	1.70	1.85	1.95
Four Sides of (2LP)	2659 013	3.70	2.80	1.85	—
Joni Mitchell					
For the Roses	SYLA 8753	2.38	1.90	1.90	1.90
Ladies of the Canyon	K44085	2.17	1.70	1.90	1.90
Blue	K44128	2.17	1.70	1.90	1.90
Clouds	K44070	2.17	1.70	1.90	1.90
Carly Simon					
No Secrets	K42127	2.17	1.70	1.90

Singles

REVIEWED THIS WEEK BY ROY CARR

Who's next: meatier, beatier

THE WHO: "5.15"/"Water" (Track). *Without a doubt the most dynamic single released by anyone so far this year. The Who just seem to get better and better and obviously their self-imposed Sabbatical has enabled them to recharge collectively their creative batteries. With Mooney and the Ox literally thrashing out an almost maniacal rhythm pattern, layer upon layer of rasping brass builds up a skyscraper of sound against which Townshend lacerates his Gibson guitar and Daltrey screams his Titanium lungs hoarse. If that's not enough to convince anyone who may have held doubts as to the ability of the original Shepherds Bush Cowboys, Chris Stainton is on hand to trim the whole production with outbursts of Gatling Gun piano strafes. Lyrically, "5.15" concerns itself with 70's teenage wastelands as observed by a droog who admits to being out of his head on the 5.15. I'd be splitting hairs trying to determine the best singles band, the Stones or the Who. So why bother, just enjoy, enjoy, enjoy.*

DAVID BOWIE: "Sorrow" (RCA). *As a preview to his forthcoming "Pin-Ups" album, Bowie's chosen the familiar McCoys/Merseys punk pap psalm, but somehow it doesn't appear to work all that effectively when compared with the singles material he writes for himself. But that's not gonna stop "Sorrow" from grabbing the top spot in double-quick time. Basically, it comes on like synthetic Biba's pseudo lounge lizard tea dance music, but then that's only my opinion. And to all those who are going to write to me and tell me to keep my opinions to myself — don't bother.*

THE HONEYCOMBS: "Have I The Right" (Pye). *When at the very peak of their career, the Honeycombs played their first gig in Japan, their opening song was greeted with absolute silence. Jay Vickers, their bilingual tour manager, realising that something was wrong, nipped onto the stage to explain in perfect Japanese that in the west it was customary to applaud at the end of each number. Again, the Honeycombs' next offering was accompanied with deathly silence, but when Mr. Vickers appeared again the capacity crowd smiled and broke out into thunderous applause. The only way that the band could count on getting any kind of response was to get Vickers to both announce and explain every song.*

The Honeycombs made a 'live' album of that tour before slipping into darkness. Honey Langtree — their back-combed female drummer, was reportedly last seen in a West-End Marks & Sparks selling bras before going off to join a bunch of hippies. Jay Vickers is alive and well in London and a legend in Japan. If "Monster Mash" can make it second time around, then this Howard/Blaikley opus, complete with thuddin' cardboard drumming and nerve-grating guitar stands a chance of being resurrected. Time will tell.

CREATION: "Tell Laura I Love Her" (M & M). *Message understood. But I'll go ya one better if ya got the nerve, let's race all the way to Dead Man's Curve. Ray Peterson's paean to punk rock specifics given a bum's rush, but then, if rock 'n' roll isn't a medium for punks and pap like this, what is it? One thing is certain, this cover version doesn't possess the sheer banality of the all-time dross death dirge.*

STACKRIDGE: "Galloping Gaucho" (MCA). *Outsider Of the Week: Could it be that at last, George Martin has found a band to which he can apply his wealth of immaculate production ideas? Together Stackridge and Martin rekindle much of the aura of a psychedelic Sgt. Pepper joyriding on The Idle Race's "Skeleton And The Roundabout". Just crazier enough to make it, but whatever the outcome, it must boost their career from being a purely cultist band. Abounds with excellent ideas and imagiation.*

BLACULA: "Heavy Changes" (RCA). *'Err, Mr. Blacula, I hate to interrupt you, but you gotta knock off all this monkey business, 'cause people around here just aren't goin' for it. I dunno where the hell you and your family lived before, but ya gotta move. I'm not the kinda guy to poke my nose into other folks' personal business, but all that suckin' people on the neck before you've even said "Hello" . . . not only is it disgusting, but it's pushy. I mean poor old Father Murphy, trickin' him into the confession booth and gettin' him on the neck like that. No, I don't wanna do the Monster Mash! And I'll want more than a bottle of Cordon Blue Blood to give your record a good review.*

ALVIN STARDUST: "My Coo Ca Choo" (Magnet). *Mincing in the hallowed footsteps of Dickie Dandruff, Archie Acne, Hugh Rynal, Bert Bozo, Nikki Neon, Di Rear and Peter Dork comes this puny Stardust sprog to coax "Won't You Be My Coo Ca Choo", before he drivels, "Sweetness, I like Your Dress, I Love The Way I Know You The Best."*

Piss off, we don't want none of that hanky-panky around this office, but you can leave that guitarist plugged in, 'cause he's a half-decent axe man. As for you. Don't try to touch me, don't try to touch me 'cause that will never happen again.

ROCK O'DOODLE: "Queen Of Rock & Roll" (Decca). *A recent advertisement in World Magazine stated: "Due to circumstances beyond our control, the 42nd annual reunion of the Vestal Virgins Of America Society will not be held this year." I'd like to add that since it has been decreed that all records using the words "Rock & Roll" in their title are losers, coupled with the news that tomorrow has been cancelled, there is little hope for Mr. O'Doodle.*

ALBERT TERRAZA: "Vado Via" (WWA). *"From Italy the original recording", proclaims the ads, before revealing, "and the song that couldn't be translated". So what have we joined the Common Market for, dummy? But not to worry, for as it is, I can't understand the words of half the releases this week. Every year without fail, a continental record thunders up the British charts entirely on the strength of sales to returning sunworshippers. And I'm sure that once this summer's hordes recover from cholera, dysentry, swamp fever, radiation poisoning, lurgi, police beatings, the value of the pound abroad and gunshot wounds, they'll be lining up to buy this sure-fire lung buster. I wouldn't be surprised if this ends up by selling 3 to 4 million worldwide.*

THE SENSATIONAL ALEX HARVEY BAND: "Giddy Up A Ding Dong" (Vertigo). *In the golden days or rock, a group used to be in and out of the studio in less than one hour during which time they'd probably lay down a couple of all-time classics. Sure, these records didn't benefit from the sophisticated techniques now employed, but compensated with the kind of spontaneity that made them timeless. Seems that Alex Harvey possesses the best of both worlds as he oozes forth on this powerhouse beef-up on the old Freddie Bell rabble rouser. Due to this, it stands an odds-on chance of chart glory. Would you believe nothing less than sensational.*

TOM FOGERTY "Joyful Resurrection" (Fantasy). *A True Rock 'N' Roll Story: In the Spring of '58, Arnie Ginsberg — an associate of Jan & Dean, took up with a Hollywood stripper called "Jenny Lee, The Bazoom Girl". A delicious femme fatale endowed with what Jan categorically insists were "The two biggest you-know-whats I'd ever seen". As juicy Jenny danced on the stage of the New Follies Burlesk, she, or should I say they, bounced and the old flashers who made up the audience would accentuate her bounce with the chant: "Bomp . . Bomp . . Bomp . . Bomp".*

One evening while driving home from a performance Jan started yelling "Bomp . . Bomp" and in a flash (oops) Arnie added words of love to his lady. Four months later, "Jenny Lee" was resting at No. 3 on the US charts and went on to sell 850,000 copies.

Now that's what I call true inspiration. The kind that makes this record by three-quarters of Creedence Clearwater Revival (Tom Fogerty, Stu Cooke & Doug Clifford) one of the best records of the week. Totally simple in it's concept, it benefits from effective yet economical playing, strong vocals and superneato electric piano spread over a tasty backbeat. Now if they could only coax John to put down that Merle Haggard album for a minute . . .

THE BLUE RIDGE RANGERS: "You Don't Owe Me" (Fantasy). *Talking of the Fogerty family, here comes the lone Blue Ridge Ranger himself, riding out of the sunset with his third and best single so far. The reason for this is, 'cause Johnny Ranger has stopped foolin' about with that album of Country Hall Of Fame Hits and gotten down to writing both sides (now). Reverting back to his "Bad Moon Rising" feel, John Foggerty hasn't sounded as good as this in over two years. With a nifty double-tempo workout on the flip, this has to be value for money, and to think he does it all completely unaided and without any help from his friends. Now, if he could only get together with Brother Tom plus Stu and Cosmo . . . Wishful thinking? I'm not so sure.*

BETTY WRIGHT: "Let Me Be Your Lovemaker" (Atlantic). *Betty Wright is a Star. Perhaps the finest femme soul shouter in the business, but as yet, the rest of the World isn't aware of the fact. So, while the public is getting around to the knowledge, this menacing "Clean Up Woman" keeps on turning out minor classics. To date, she hasn't made a bad move, and this heavy riffed thumper is no exception to the norm. An exceptional performance by an exceptional lady. If you haven't got any of Miss Wright's records, here is the opportunity to redeem yourself.*

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THE CHI-LITES GREATEST HITS

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Brunswick

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Mmmmm . . . .

ANDREW TYLER BOARDS THE 50's TIME WARP (AND THE TRAIN TO SOUTHEND -ON-SEA) ON THE TRAIL OF LITTLE MISS DYNAMITE . . . BRENDA LEE

WESTCLIFF-ON-SEA, Monday: "To make the most of the things you were born with . . . Think Big."

Gordon and his wife Tehmina run the auspicious Boston Hall Hotel-by-the-sea and during the past couple of days he's been entertaining Little Miss Dynamite from Nashville, Tennessee with his repertoire of fat-lady humour.

Gordon's got out his funny bookmatches again. The ones with that "Think Big" intro and the off-colour punch-line and this time even the lead-in carries considerable weight since his audience numbers a very tiny lady indeed.

The joke ends with a seaside nudge in the ribs. You lift the top cover of the matches and a huge rubber protuberance thwacks out from between a baby's legs. Gordon throws back his shoulders and chortles as only inn-keepers can chortle.

It was probably Gordon who taught Brenda Lee the few local words like "bloody", "pub" and "bugger" that she now uses in her act at the Talk Of The South. They were going down astonishingly well.

"Booger", she said between numbers and the audience fell into rapturous applause.

"Poob". The place was in uproar . . . tears jet-streaming down rouge-lined faces.

For some real bite she was considering using "Bristols" but wondered whether that was a bit strong for Southend.

Off-stage it's the same, with Brenda and manager Joe Higgins wandering around backstage saying things like "right-ho", "not 'arf" and "where's the loo?".

Brenda now remembers what a strange lot the British are and how we persist with our teenage memories of a plump 15-year-old with an impregnable bouffant hairdo and floppy party dress, and how she could cut apart the British and American charts with disturbing ease.

She was such a shrimp and so young — 13 when she first signed on with Decca in the States in 1956 — but that wasn't it. These were pre-eclectic days, before the age of the dork and the gonzo monstroid; when "Ricky Nelson Likes England" was a good, punchy headline and a record, above all other considerations, needed a rude tempo and a set of prurient lyrics.

"My baby whispers in my ear . . . mmmmm, sweet nuthin's."

Mostly it was that darkly aggressive voice that told you the kid knew her way 'round town; a remarkably blue sound that in another decade and another setting would have been subject to weighty and respectful analysis.

As it is, when "Sweet Nuthin's" first rode into the British charts in the spring of 1960, Adam Faith was heard to remark: "I think Brenda Lee is swinging" and Billy Fury mused: "I collect all her records. She's the end."

"Sweet Nuthin's" was followed by an uninterrupted series of 32 American hits — many of which scored heavily in Britain — two dozen well-received albums and a total unit sales figure estimated at 75 million.

AT 28, BRENDA Lee is no longer a rock 'n' roll luminary. Her act, a crushing mixture of schmaltz and nostalgia, is securely locked in a 50's time-warp and is everything her patrons at the Talk Of The South really wanted.

Songs like "I'm Sorry", "All Alone Am I" and "Coming On Strong" are delivered brusquely, with brassy accompaniment. When it's all over she hangs around the club signing autographs and asking after Princess Anne and her soldier boyfriend.

"I'm very happy to know that I'm still well liked," she says, "but by no means do I delude myself and think that I am as big here as I once was. Yes, I miss not having a hit but not to the point where I sit around and brood about it. I always said if I didn't have another hit after 'I'm Sorry', I'd be pleased, because I'd done what I wanted to do.

"I was accepted and that made me happy.

"Financially I am very well set with my record company. And I do have my cuttings books — seven of them that are about as long as that piano and half as wide. I've got them all.

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Sweet Nuthins

...THE LADY WHO HAD 32 UNINTERRUPTED U.S. HITS – AND OF WHOM ADAM FAITH ONCE SAID: 'I THINK SHE'S SWINGING'

right from 1956 through to now, and I'm very proud of them."

There was to have been a visit to Britain — her first in five years — last October, but a month earlier she was immobilised by the stomach troubles that have hit her since the birth of her second child five years ago.

"Because of my size (she's 4 ft. 11 in.), I have a lot of abnormalities . . . anyway, the construction of my insides are too small. I was advised not to have another baby because we lost two children after Julie was born nine years ago. It's very hard for me to have a baby. But we really did want another one and now we'll leave it at that."

Her husband is a 6 ft. 3 in. Nashville dynamo business head with investments across the State, a brother in the Tennessee Senate and a father who's been on the City Council 16 years.

"Ronnie's not politically minded though . . . I'd kill him if he was."

THE NEATLY coiffured appearance and barbi doll manners give the impression of an older woman. She talks of the "kids today" as if she were several generations removed and acknowledges having lost track of rock 'n' roll's punk-junk revolution.

"Today the concert scene is vastly changed, especially with the young crowd because they don't want anything establishment and I suppose I'm considered establishment. I don't take drugs and I don't freak out and I don't do kinky things and I think the young folks think I'm a kind of a bore.

"Because I don't do any of that they'd much rather see, God rest her soul, the Janis Joplins — who I thought was great — and Led Zeppelin and all these wild groups because they feel like I did when I was their age. 'These are my people. These are people my age that I can communicate with and we don't have a communications gap', as we say.

I'm not that much older than they are. I'm 28. But, to an 18 or 19-year-old, 28 is ancient. When I was that age, if somebody said 'I'm 28' I thought, 'Oh you're so old, how are you still getting around?'.

"It's changed so much. I think it's gotten a little kinky myself . . . with the Bowies and Alice Cooper. I don't understand all of that. I suppose it's good because you can't argue with success and they ARE successful, but I don't understand all that fantasy onstage and that make-up.

"Sometimes I think they're trying to say, well, you have so much trouble in real life if you come and see us we'll put you in a little fantasy world where you don't have to think about the troubles of the world. If that's the case then I say great, fine. But if it's not I tend to think it's a bit strange."

What is it? She was pleading. Is Bowie a goodie? Why was Alice throwing trash all over his audience and doing weird things with that snake? Am I a dumbhead? My God, things were different in 1959.

"When the Beatles came out and they were smoking the hash, the kids thought well that must be all right because they're doing it. So I'll do it. I hate to see people get so wild and strange 'cos the kids emulate these people . . . their idols."

BRENDA'S OWN pristine image of the 50's was a partial feat of engineering by Dub Albritten who, because of the prevailing mood of the day, found ready accomplices along the line.

Yet Albritten, struck down by cancer in 1971, hardly had to wander far from the truth. From the beginning, his miniature protege's lifeline already read like a film plot.

Born in Atlanta, Georgia; father died when she was three; mother worked in cotton mills to provide ragged existence for her three children. Brenda's first gig came when she was four. It was a talent and beauty show sponsored by her big sister's school.

With her performance of "Take Me Out To The Ball Game" young Brenda swept the field and was placed second in the beauty stakes.

Two years later she had a regular spot on a local TV show and was already bringing in more money than her mother.

A move to neighbouring Atlanta and discovery by country star Red Foley, who invited Brenda to become a regular on his Ozark Jubilee that went out from Springfield, Miss. There was no turning back. Bigger and bigger TV spots followed and in 1956 Decca happened along with a fat recording contract.

"It was much more innocent in those days, of course. As far as drug-taking was concerned, I can't ever remember even being around someone with that name mentioned. I knew there were such things as tranquilisers, stuff like that, but not for the reasons it's taken for now . . . like downers and all that kinda stuff.

"I didn't start dating till I was 17 years old, so I was quite naive in my teenage years. I was out in the world but I was NOT out in the world. Even when I married my husband I was just 18 and knew nothing.

"It was always the same old trite interview. 'How did you get started?' . . . there was never anything of interest really.

"The music scene has changed so much and people expect you to be honest. I remember when the Beatles first came to America. The first question they were asked when they came from the airport in New York to the hotel was evidently 'Well, what do you think of America so far?'.

And I can't remember who said it, but it was probably John — he said, 'Well, all we've seen so far is a lot of rubbish'. And they were shocked. But it was true. Why should he say 'Oh, it's beautiful', when everybody knows it's the dirtiest city in the world and it's not pretty at all'."

The original Spirit

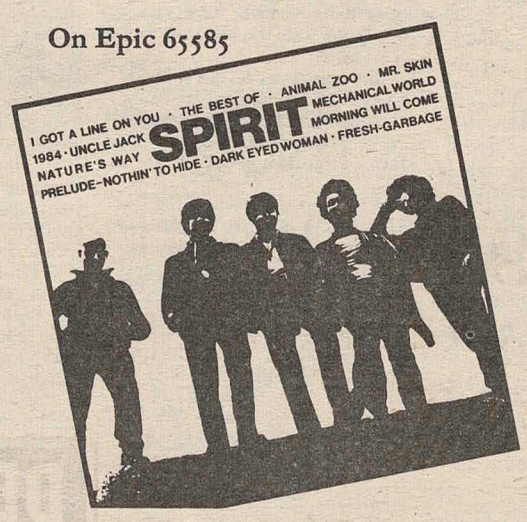
Along with the Byrds, the Doors, the Mothers of Invention and Love, Spirit was discovered during the Los Angeles rock and roll Klondyke of the late 60's. They were tastemakers. Their music was distinctive. Full of energy and excitement. Originally known as The Spirits Rebellious, the line-up was Randy California, guitar; Jim Locke, keyboards; Mark Andes, bass; Jay Ferguson vocals, and Ed Cassidy drums. They made four albums.

Then Mark Andes and Jay Ferguson moved on to form Jo Jo Gunne, and Randy California cut a solo album. The fifth Spirit album was recorded by Jim Locke, Ed Cassidy and the Staehely Brothers and you can expect a sixth soon featuring Ed Cassidy and Randy California. Watch out for it.

The best of Spirit

'The Best of Spirit' contains eleven songs from the band's first four albums. Included are such classics as 'Mr. Skin', 'Nature's Way', 'I Got A Line On You' and 'Animal Zoo'. It is not a nostalgic collection. It is great music; a reminder of what was and a promise of what is to come.

On Epic 65585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Epic

All the way from Memphis

The mission : to take the musical pulse of Memphis Tennessee. ANDREW TYLER talks to some of the men who made Memphis famous, and finds out what's happening today.

Carl Perkins, one of the first big names on the Sun label. Accept no substitute.

RIDING THE Greyhound from New York to Memphis you could be a lovesick Clark Gable feeling all clammy over Vivien Leigh or anyone else you see reflected in the double-glaze windows. Everything's gone in a blink anyway — Bluff City, Hickory Creek. It's only when the toilet door jams at Knoxville that you remember your mission.

In the luggage rack above your head you'll find an envelope containing photos and biogs. documenting the life and times of the true r 'n' b heroes of the sixties. Sam and Dave, Otis Redding, Ike Turner, B. B. King, Booker T and more. These men, for a puzzling variety of reasons — some tragic, some inexcusable — are no longer making music from Memphis, Tennessee.

Your mission, Jim, should you choose to accept it, is to discover if the musical heartbeat of Memphis is still detectable without the use of a cardiograph.

Should you or any of your belongings run into a bunch of drunken marines the department will disavow all knowledge of your existence. This bus will self-destruct in Nashville.

Deanie Parker runs the PR side of things at Stax and by way of illustrating the vibrant nature of her label reels off some names from an indecently long artist roster. All the biggies are there: Needom Carroll Grantham Jr., the Wacky Clackers, Eric Mercury, Mack Merritt and the Macktones.

Yes. Yes!! There's been something of a transformation since Booker T. left for the West Coast.

Stax, the very breath of the Memphis Sound as typified and immortalised by Wilson Pickett, Otis Redding and Sam and Dave, are goin' through some changes.

There are unmistakable signs everywhere — even forgetting an artist list that gets obscurer and obscurer by the line.

There's the legion of grey-flannel, die-stamped department heads; the private army of guards who, paranoia aside, look as though they'd sooner crush your head as play a hand of poker and, most telling of all, a rarefied recording studio on McLemore fortified with wire fence and a network of security devices. All of it utterly conspicuous.

"There was a time," says John King of neighbouring Ardent Records, "you could wear a chicken suit and dance cartwheels down the corridors of Stax. Now they need some sort of buffer at the door.

"At the moment, the Internal Revenue and Stax aren't seeing eye to eye on the question of back taxes, so it wouldn't do to have their inspectors wandering around loose."

King, former small-town DJ and rogue and now head of promotions at Ardent, reaches for his heart, his ignition key and promises to uncover the muck and beauty of Memphis.

And where better to begin than with a stroll through MacDonaldland. You could drive for hours along the crisp suburban boulevards into the northern edge of town and gasp at the routine beauty of the place.

Suntanned kids on their ten-speed bikes or behind the wheel of poppa's Oldsmobile cruise endlessly making the agreed number of pit-stops at hamburger drive-ins where they prowl around the parking lot admiring each other's good looks.

Memphis can be a thoroughly modern town and a methodically casual place.

Or you can work your way in deeper where the houses begin to look like chicken sheds and an air conditioner is an old motor fan that makes more racket than a field of crickets.

THIS IS THE Memphis Tom Phillips knows best even though his run-down record store houses an incredibly valuable collection of old 45's and albums.

Tom, now in his 50's, is the least ambitious of the three

'I had this warehouse stocked 13ft high with golden oldies ...eight million records'

Phillips brothers from Florence, Alabama. Brother Judd currently manages his old friend Jerry Lee Lewis and Sam . . . well Sam is into so much you hardly know where to start.

It was Sam who, in 1945, opened the town's very first recording facilities (initially called Memphis Recording Studio) opening the way for local artists B. B. King, Howlin' Wolf (both of whom were local DJ's) and Ike Turner.

Six years later he cut a 45 for Chess that is credited as being the first rock 'n' roll record — "a fast boogie dance song" by Jackie Brenston called "Rocket 88".

And then there was King Elvis who cut his first sounds for Sam's Sun label, including "That's All Right Mama" and Bill Monroe's "Blue Moon Of Kentucky".

"Sam was telling me recently", says King, "that when he first started with his studio in town he used to get a lot of walk-in traffic and Presley came in one day and wanted to record something for his mother: "How Great Thou Art", or something, for her birthday.

"Then Presley kept calling back and bothering Sam and eventually they cut some more stuff. Ballads at first, which weren't too good. It was Scotty Moore who suggested some faster stuff like "That's All Right".

Presley, like Carl Perkins and Johnny Cash, left the Sun label (in Presley's case there was a $40,000 inducement from RCA) to try their licks in nearby Nashville, just as many of Stax's bigger artists were drawn to wealthier labels.

Sam is still biting his lip over giving up Presley for a nothing price but with his investment in Holiday Inns, several radio stations and a recording studio in Tupelo, Mississippi he can afford to console himself in the grandest way.

The original Sun studio, on Marshall and Union, is now a barber shop and it's successor, run by Sam's son Knox, is just another independent, with no real grip on what has become the "Sun International" label.

With Tom, though, nothing changes and his grubby little shop and adjoining studio (20 dollars an hour for one tracks 25 for two-track and 50 for eight) are as close as you'll get to the old-timey feeling.

"I do wish Sam had kept that old studio", laments Tom. "That sound — you'll never capture that sound again. That's what I tried here in this studio and I come pretty close to it but it's still not the same old Sun sound."

In the 13 years Tom has operated Selecto Hits he and brother Judd have scoured the country in search of obscure, near-extinct tracks.

Although stocks are fast vanishing into the hands of crazed record collectors and East Coast speculators he still has the finest jazz collection in the south, and an astonishing number of original Sun titles: Box loads of hissing 78's and 45's; Jerry Lee Lewis "and his pumping piano" singing "Great Balls Of Fire"; the original version of "Blue Suede Shoes", "Matchbox" and "Your True Love" from wild man Carl Perkins; Christmas specials from Chuck Berry on the Chess label, and strange wonders from the Four Seasons on VJ.

"I had trailer loads and trailer loads of Oldies but Goodies coming in here at one time," Tom remembers. "I had this warehouse stocked from the front end to the back end, 13 foot high with nothing but walking room left. But I knew with these Oldies but Goodies there'd be a demand for them some day.

"I'd say at one time I had eight million records, or more, of all labels. Almost every label you could think of. Now, I'd say, I'm down to two million records, something like that."

"Elvis Presley beats anything I've ever sold but I haven't had an Elvis record in here for four years. But even when I did have some I didn't sell any of 'em. I'd give them away to my friends most of the time, or I'd give them to Elvis Presley's fan club so they could give them out in prizes."

Not even Sam has a copy of his early work with Elvis since his home, like Tom's record stockroom, were visited one night by person or persons unknown.

And in May there was another visit to Tom's store by hordes of conventioning rock writers who thrashed and trampled their way through his stocks in an orgy of nostalgia.

Yes, rock writers take a perverse interest in anything stained and covered in cobwebs. But what of the new?

Ardent Records, John King's home base, is suitably sleek and dynamic to answer that question.

APART FROM HOUSING what Don Nix touts as the best mixing studio in the country, Ardent, is also the home of a three-piece called Big Star, who produced just about the best American pop album of 1972.

Despite such a debut Big Star still lust after even the most nominal sign of recognition from their public.

The band is led by a raspy-voice, thug guitarist named Alex Chilton who, as a 16-year-old in 1967, earned himself immortality with a song called "The Letter". The group was the Box Tops and Alex Chilton was the Box Tops, or very nearly.

Despite his noble entry and a succession of six more top 40 hits, Chilton and his Box Tops were severely penalised by the Order of Meritorious Critics for not attending to the truth and were thereafter stamped Unsuitable for Clever Evenings By The Turntable.

It made Chilton ache and in 1970 he went in search of his third eye via the NY Village folk clubs. Within a year he'd decided he'd had it right the first time and returned to Memphis to form Big Star.

The first album, cut with the multi-talented Chris Bell (now departed) was, it must be revealed, just a sliver away from perfection.

Certainly they were borrowing heavily from Revolver, from the Byrds and even Zeppelin but their translations throbbed with so much virgin aggression you couldn't fail to be seduced.

The American music press, after a solemn pause, suddenly went ape over "Big Star 1", Billboard decided it was "awesome" and R. Stone wheezed "exceptionally good".

"Thirteen", "The Ballad Of El Goodo", "Don't Lie To Me" and the single "When My Baby's Beside Me", are indeed awesome and exceptionally good.

Why then did "Big Star 1" sell 4,000 copies? Why did London Polydor, who have distribution ties with Ardent, shrug them off? Why is Don Nix beating his walking stick against the window at Stax's executive offices and screaming filth after Al Bell who looks up at Nix and offers him a royal wave.

"There isn't a mother in this place who knows what he's doing," Nix trumpets, "and I'll tell them that to their faces."

Nix is one generation removed from Big Star and at the point of rounding out his recording career. And that's also awesome because during its fugitive years Nix was an essential part of the Memphis scene.

As horn player with the Marquees — the seven-piece Stax house band that was later reduced to a four piece, renamed the MG's and earned fame and

'Presley came in one day and wanted to record 'How Great Thou Art' for his mother'

money with their own single called "Green Onions" — he played sessions for every major Stax artist including Wilson Pickett, Otis Redding, Rufus and Carla Thomas, Eddie Floyd and need I go on.

"I used to know everyone working in this place," says Nix. "Now I haven't a clue who half of them are or what the hell they're doing."

Not only that, Nix is also heavily aggrieved by rock critics who've greeted each of his four albums with a hiss and a belch. He swears he'll never lay himself open again, and that his latest album, "Hobos, Heroes and Street Corner Clowns", is definitely the last.

"I read in England about "Black Cat Moan" where someone said 'we thought Jeff Beck's version is bad but Don Nix's is even worse'. Well, it makes you want to quit. That stuff has an effect on me. I'm very sensitive about that. Most people are, only they don't want to admit it. When you work on an album so long and when it comes people say what a bunch of shit it is, it makes you feel bad."

It's not a complete triumph for the enemies of Nix since he plans to continue producing the stars. Most recent examples of his work being the Beck, Bogert and Appice album, Mayall's latest, and a soon-to-be-released Skin Alley album recorded at George Harrison's Chipping Norton studios.

Maybe Nix is serious about quitting, maybe not. Friends around town say they've heard it before and he was, after all, still a little shaky on his feet following an operation on his thyroid.

"It was brought on by the opium I'd been doing over the last couple of years. The last year was really bad. You stay high a lot of the time but you don't notice your body disappearing beneath you. I got so sick in England I was nearly dead by the time I got home."

Nix is in as good a position as anyone to talk about Memphis changes and his theory is that the local music scene has been afflicted by Progress — that most common of all modern diseases.

"It goes back to being hungry. Like this city's grown so much and there are so many ways you can make a living . . . I mean we were the original 'what can a poor boy do' folks . . . of the white population that is. The black people have been doing it for years. But now a band doesn't go through that here. By the time Big Star's album was out they were broken up.

"I mean when I say poor, we were fucking poor. Fifteen bucks a night and that's what you lived on for the week. My father drove a laundry truck, till he had a heart attack and Duck's (Dunn) father was a cab driver.

"(Steve) Cropper's old man was probably the richest of the lot. He was a railroad detective. He used to look in the boxcars and go 'Anybody there'."

John Fry, Ardent's boss, sees things differently. "We've got to decide now whether we're going to sit around and mourn over the loss of some of these things. I don't think so. Nostalgia is a fine thing and all that but I like diversification and the type of things being done here now is a healthy sign.

"For so long, it was thought that if you are in Memphis you made rhythm and blues records, or you were Sun and did what they did. Now if you're talking about who's turning out successful records it's Stax with Isaac Hayes and the Staple Singers, and Hi, with Al Green.

"Now there are people here who are trying to make this a centre of pop music recording and we're among them. But I don't think you can at present call it a centre because there isn't the economic success of the chart positions to justify that sort of talk."

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16 Royal Spa Centre, Leamington Spa
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An Innocent Alone In

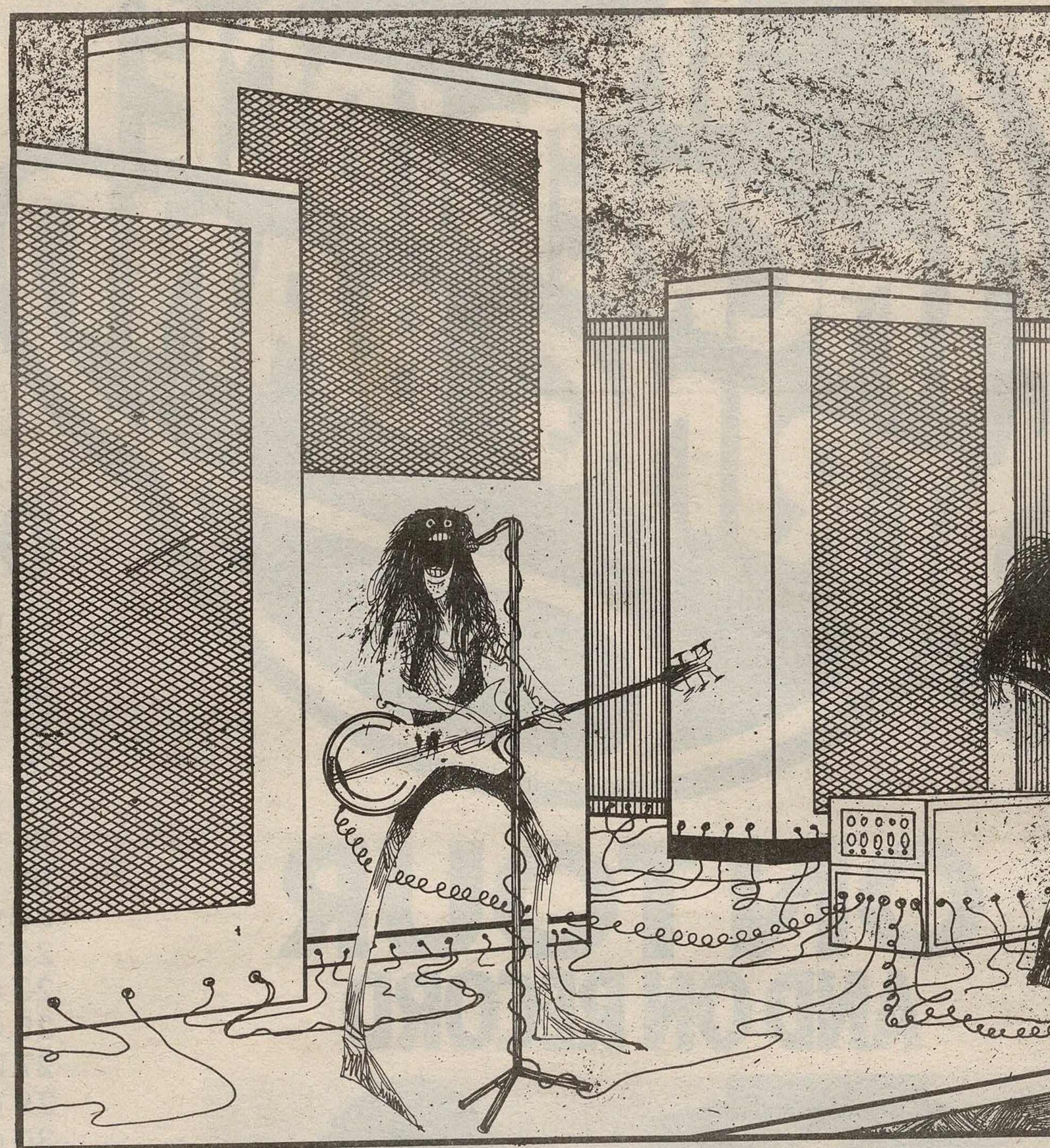
Barbarism is the natural state of mankind. Civilisation is unnatural. It is a whim of circumstance, and barbarism must always ultimately triumph — Robert E. Howard (author of "Conan The Barbarian" and so on).

IN WHICH CHARLES SHAAR MURRAY JAMS HIS FINGERS IN HIS EARS AND DOES SOME HARD, FAST THINKING ABOUT WHY HE'S GOING DEAF.

THE ANSWER? TOO MUCH HEAVY METAL, FOLKS.

THIS ESTABLISHED, THERE WAS NO HOLDING OUR HERO. JOIN HIM NOW AS HE GIRDS ON HIS TYPE-WRITER AND SETS OUT ON AN EPIC JOURNEY .. IN SEARCH OF AN AESTHETIC OF HEAVY METAL!!!

ILLUSTRATION BY TONY BENYON



HEAVY METAL is a term coined by William Burroughs.

Listen to this: "So he buys a lot of tubes and globes and they are flickering in the basement this battery of tubes metal vapour and pulsing blue spheres and a smell of ozone and a little hi fi blue note fixed you right to metal this junk note tinkling through your crystals and a heavy blue silence fell **klunk** — and all the world tuned to cold blue metal . . . we found out later that the metal junkies were all radioactive and subject to explode if two of them came into contact."

That's from "Nova Express." A little later we encounter a dude known as Uranian Willie the Heavy Metal Kid. He's a Nova Criminal, but it ain't really here nor there.

I don't know what enterprising rock critic leased the term and applied it to a certain genre of rock music, but he was definitely onto something.

What's "Heavy metal" to you?

Think about the meaning of the words, mentally amalgamate them. Translate the image into sound, adjust your vertical hold, and put your earphones on.

Congratulations, you have just imagined Grand Funk Railroad playing "Paranoid."

"Heavy metal" is rock journalese for loud, simple, violent rock generally limited to guitars, bass and drums, centering round repeated unison riffs played in the lower register, i.e. ostinato bass figures generally derived from blues.

The first definitive heavy metal band were Led Zeppelin, who recorded a handful of currently unsurpassed statements in the genre before vacating the field to others in favour of more challenging and creative endeavours, making only a few casual returns to the scenes of their former musical triumphs to prove that they still do it better than anyone else.

Their successors as Champion Metazoids were Grand Funk Railroad (USA) and Black Sabbath (UK). In the last year Status Quo have come up strongly to cement the Metal Gap.

Alright already. Whence cometh this musical behemoth?

Over-zealous rock archaeologists usually manage to trace everything back to Chuck Berry before slashing their wrists. Thankfully, the causes of the Metal plague are recent enough to follow up without getting trapped by the "All-Roads-Lead-To-Berry" syndrome.

Basically, the most generally accepted First Heavy Metal Record Of All Time is "You Really Got Me" by the Kinks.

Like Columbus discovering America, Ray Davies discovered the Heavy Riff. And also like Columbus and America, Davies didn't stick around long enough to exploit what happened, going off on his own whimsical way. Or maybe it was Dave Davies, who actually played The Riff on stage who was the real pioneer. Or maybe it was Jimmy Page . . . hey, this is getting interesting now.

Only fractionally later came "I Can't Explain" by the Who, which had an equally enticing two-up-two-down guitar motif.

What led both bands away from the straight and heavy path was the fact that each band had an adroit young composer-in-residence who found that composing tunes and lyrics was much more fun than writing riffs. Thus, if and when more Heavy Riffs arrived, they would be kept firmly in their place, totally subordinate to the greater and more complex priorities of the song.

The next true stage in the evolution of Heavy Metal began its fermentation in late 1966 and emerged in the fullness of its true glory in the Great Hippie Summer of 1967.

The Jimi Hendrix Experience and Cream. They rang a new change on the proceedings by introducing the third factor: the guitar solo.

Whereas under the previous regime the battle for priorities had been between the Song and the Riff, now both these two had to contend with the new interloper. Since both Jimi Hendrix and Eric Clapton were virtuosi who dug playing long solos, both the song and the riff ended up losers most of the time.

What used to happen was that the riff was heavily stated at the beginning of the piece, closely followed by the first half of the song. Then came an extremely long guitar solo, and finally the rest of the cast exited in order of entrance.

The three-instrument format caused a few problems. The sound was strangely empty without the rhythm guitar or keyboard instrument. In the studio there was an obvious solution: overdub an extra guitar to do chord work, fill-ins, etcetera. What about live work?

That was easy, too, **Just turn the goddam bass up.** And that was the Final Solution.

Since the guitarists were all sick of playing rhythm and wanted to play lead lines all the time, it was obvious that the link between the drums and the guitar had to come from somewhere. So bass players played louder and fuller lines.

Later on, when guitarists had gotten back into chords, they too played louder, after the fashion set by Pete Townshend in the early days. This was known as the Power Chord and it operated in conjunction with a loud and distorted bass line, creating a muffled crunching boom.

This was Heavy Metal.

However, Hendrix and Cream generally shunned the territory that they had carved out. For them, the riff was simply a jumping-off point for lengthy improvisations, and though the riff of a piece like "Sunshine Of Your Love" wasn't the be-all of the number, it became the most easily assimilable part.

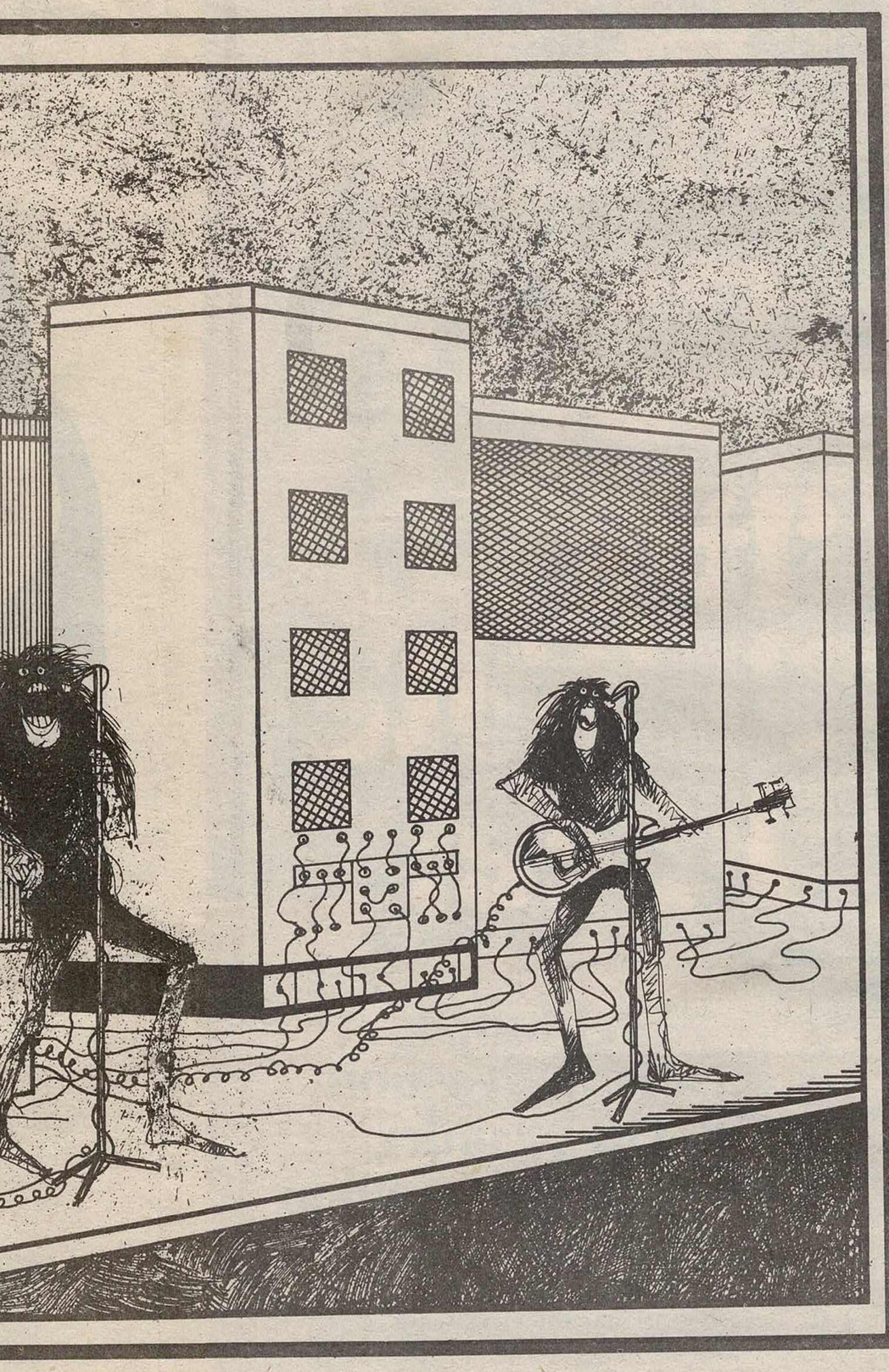
Jack Bruce's bass playing was far more prominent than Noel Redding's for a variety of reasons. Redding's bass was, on record at least, merely one ingredient in the seething hallucinatory stew that Hendrix blended in his electronic cauldrons. Bruce was far more to the forefront of Cream because, as he was the greatest conceptual musician of the three, his parts were generally the cornerstone of their repertoire.

The Experience's impetus came from Hendrix, and so Redding and Mitchell played a totally supporting role, simply lashing together the scaffolding around which Hendrix constructed his weird edifices. It was Bruce's gravelly throated tone and busy playing which was to spawn a veritable ocean of Heavy Riffs.

A band who weren't really Heavy Metal, but who proved a necessary stepping stone in the evolution of the beast were the Jeff Beck Group. Like Clapton, Beck had come out of the Yardbirds, who while avoiding Riff Fever, had pioneered the linked phenomenon of the Guitar Hero.

Beck's group weren't exactly averse to riffs, but their stock in trade was

n The Heavy Metal Zone



the maniacal brilliance of Beck, and his incessant by-play with vocalist Rod Stewart. This guitar-vocal front-line idea was carried over in Led Zeppelin, formed by another ex-Yardbird guitarist, Jimmy Page, and featuring singer Robert Plant.

Led Zeppelin ushered in the Golden Age of Riffs. Their rhythm section was flawless, able to play with tremendous power, but also able to swing and drive. Page was inventive enough to come up with a fine selection of riffs, and what with his guitar, Plant's voice and John Paul Jones' keyboards, they were able to cover quite a lot of territory.

However, only their first two albums were predominately Heavy Metal, since they were into blues quite seriously at one point, and also had a nice line in neo-Incredible String Band celtic hippie mysticism. Thus, though they could handle themselves superlatively well in the Metal Zone, it was left to others to become the first true Metazoids.

In 1969 they came, Grand Funk Railroad and Black Sabbath. They had stripped the Hendrix-Cream-Zeppelin styles down to their bare bones and rebuilt from there. Their creation was built almost entirely on Bass Riffs; but whereas the bass riff had started out as a motif, these guys kept the riff going all the way through.

Their method of ensuring a continued level of interest was to interchange two riffs.

When one riff has burnt itself out, replace it with another, itself to be displaced by the original when it has outlived its usefulness. Another strange thing about 100 per cent metal bands was that, while they played blues riffs and 12-bars, they never played blues.

Perhaps their most irritating quality was that their music seemed so mechanical. It was loud and it was simple, but the spring-heeled momentum, skilful construction and worthwhile improvisation of a piece like "Sunshine Of Your Love" or "Black Dog" were replaced by crushing repetitions of the Dreaded Riff from one end of the number to the other.

Said riff was usually played totally mechanically and without variation, with an almost robotic precision. The solos did little more than fill in space, not advancing the development of the piece in any way except to make it a few minutes longer.

What was even worse was that a particular school of lyric writing seemed to have grown up around these riffs like fungi around a sick tree.

The dominant style is a kind of verbose illiteracy derived from the more easily-mimicked characteristics of Bob Dylan's writing, only minus any verbal ingenuity, challenging concept or sensitive use of the language. It is hard to say whether its most irritating aspect is its sloppy thinking or its criminal carelessness in the choice of words.

Bands like Grand Funk and Black Sabbath are able to play their instruments, but unskilled in the art of organising interesting music. Likewise, they can string words together to form comprehensible sentences, but they seem woefully unversed in the aesthetics of lyric writing.

Anyway, the object of the exercise is not just another rock critic attempt to castigate Grand Funk and Black Sabbath for their failings. The point is this: HEAVY METAL ROCK IS AMAZINGLY POPULR. IF ALL US SMART-ASS ROCK CRITICS PUT IT DOWN SO MUCH, THEN WHO'S THE FOOL? EITHER THE AUDIENCES ARE OUT OF THEIR MINDS OR ELSE WE ARE.

Assuming that the critic is out of his mind, it is appropriate to attempt to investigate the governing aesthetics of heavy metal rock.

On the face of it, a treatise on the Metal Aesthetic would be as jarringly pseuds-cornerish as a similar piece on "The Theme Of Alienation As Presented In The Works Of Mickey Spillane," which is actually a project well worth following up.

What distinguishes bad heavy metal from good in the eyes of its many consumers, and what makes the stuff worthwhile in the first place? Finally, why don't rock critics like it?

First of all, most rock critics are between twenty and thirty, whereas most Metal Freaks are between fourteen and twenty. The critic, therefore, is as unable to comprehend the essential appeals of heavy metal rock as he was at first able to relate to the music of his parents and elder brothers.

It is more than likely that he has gotten into other forms by working backwards and in comparative maturity has learned to derive pleasure and stimulation from music originally either above or below him.

In a nutshell, most critics have too big an investment in the music of their adolescence to be able to wholeheartedly abandon it in favour of alien musical standards.

So it was discovered that where most critics were in favour of the Grateful Dead, Crosby, Stills Nash and Young, James Taylor and (for old times' sake) the Stones, their kid brothers were listening to GFR and Black Sabbath. The critics made lofty noises about how crummy and slipshod and juvenile it all was, and then realised with a sinking feeling that they were coming on just the way their parents did when they brought home that first Stones record.

There then followed an even more undignified exodus as many critics abruptly about-faced, working on the principle that if the kids dug it, it must be good, and that they were boring old farts on the verge of missing the Last Train to Venus.

Grand Funk's Mark Farner discovers the lost chord.

Black Sabbath's Geezer Butler rips off a nifty arpeggio.

Another reason for critical disfavour is equally and ridiculously obvious. Critics get lotsa free albums, with the result that most of 'em listen to lotsa different kinds of music.

Heavy-metal is pretty much of a muchness. (Those in doubt, please play Black Sabbath's "Master Of Reality", Grand Funk's "Live Album" and Status Quo's "Piledriver" back to back. If you haven't nodded out, read on).

Now, if one were to subsist entirely on a diet of apples, you'd probably end up being able to tell the vintage of an apple like a connoisseur of fine wines. However, if you kept on eating hamburgers and spaghetti and fish and chips and steaks and chocolates and ice-creams and vegetables as well as apples, most apples would end up tasting more or less like apples.

Consequently, if you're going to keep your musical tastes limited, then you're bound to build up considerable expertise in certain well-defined areas.

Heavy Metal is thus an acquired taste.

It's good listening for the preoccupied, because it makes absolutely no demands on the listener. It functions beautifully as muzak, for the same reasons as more conventional aural wallpaper does.

Play it at parties. Listen to it while you shave or wash. Use it as interval music at concerts.

It's also great to use as an accompaniment to energetic copulation, mainly because it's generally got a beat (albeit a dull and overly regular one) and because you're unlikely to stop what you're doing in order to point out a nifty guitar lick or a particularly audacious lyrical twist.

So in the Metal Zone we find a music that makes gestures in various directions, lumbers gracelessly along predictable courses, and functions well under certain social conditions. It has an endearing primitivism which offends many, and that helps to convince its adherents of its exclusivity to them.

The sound is like distant volcanic eruptions, rather than the close-up knife-edge sound of the most envigorating hard rock. It sounds like motorcycles and pneumatic drills, acetylene torches on metal, nocturnal firebombs.

Basically, it's street noise, urban violence distilled but curiously detached and passionless.

Whether it's Mark Farner drivelling on about brotherhood or ecology or Ossie Osbourne passing on his latest graveyard wetdream, it's still that curiously anonymous and lifeless violence there in the music. It has none of the raw energy, ballsiness and genuine inspiration of groups like the MC5, or none of the power-plus-sophistication of bands ranging from Zep through to BB&A, Silverhead and the Spiders from Mars.

Indeed, one of the most interesting uses of the stylistic devices of heavy metal was David Bowie's "The Man Who Sold The World", where the metal was bent into shape in order to form the backones of some very ingenious and gripping songs — remember **songs?**

It had the over-inflated bass, the ponderous drumming and the hyperthyoid guitar, sure, but it also had competent playing, solid material and a reasonable production job.

Two interesting points; it's the least successful Bowie album yet issued on RCA, and also it'd be far the easiest Bowie album for those reared on metal to get into. Well? It becomes necessary to lay down a few ground rules for aesthetic survival in the Metal Zone.

First, be a little wary of simplicity. The more simple something seems on the face of it, the tougher it's going to be to play it interestingly.

The complexity of the form of something is in inverse proportion to the quality of playing necessary to sustain interest. In other words, if a piece has a fascinating structure or melody, the less you have to do to embellish it.

On the other hand, if it's ridiculously simple in theory, the more you need to do to it in order to get people off with it. So taking a simple riff and simply thudding your way through it is likely to produce something sublimely dull.

Therefore, study the early work of Cream. Their pieces were structurally non-shattering, but the songs had real tunes, interesting lyrics and good arrangements. Also, the relatively simple changes and riffs were fleshed out with some inspired extempore playing; not just in the solos but around the melody.

The trouble with the Cream/Hendrix period is that after Jimi and Eric had recorded long solos and double albums, every guitar-carrying poltroon with access to a stage or a studio was under the impression that he too, was destined to play every number for at least ten minutes, most of which was an extended solo.

As you may have gathered, an awful lot of crummy guitar solos got played.

Heavy Metal is a cul-de-sac. There are many fascinating things that can be done with it, But Heavy Metal per se is a stoned motorcycle ride down a one-way street.

Still, critical bitching in the wilderness is irrelevant.

All that can be hoped is that more musicians with genuine ideas will harness the power of Heavy Metal and use it as fuel for some definitive musical journeys instead of for ceaseless and unstructive cruising.

Maybe Robert E. Howard was right.

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THE NATIONWIDE GIG GUIDE

EVERY WEEK WITH NEW MUSICAL EXPRESS

A more recent shot of Chancellor Anthony Barber, addressing the Tory Party conference

GENESIS'S Peter Gabriel: so what next?

LINDISFARNE: Out to prove themselves

Lindisfarne and Genesis crucial tours

THERE SEEMS to be no sign of musical rejection following the Lindisfarne transplant of a few months ago when the body was sawn in half.

The mind (Alan Hull) still seems to be ticking over nicely and the heart (Ray Jackson) beats as strongly as ever with all the newly grafted limbs kicking away like mad.

Just how healthy they are mind and body we have been able to assess from their joyous appearance on the Reading Festival and the sneak preview I heard of their new album under the working title "Don't Rip It . . I'll Take It By The Yard" which I heard last week.

"Jacka", who remains the personification on stage of a man who believes you can enjoy yourself as much as the audience, told me last week what we can expect from the new Lindisfarne on tour.

"I think we've broken through a musical barrier with our new members, so that we can do more than just 'swingalong' songs. It got too easy with the old band, and our enthusiasm wilted because we were just repeating ourselves.

"We'll still do 'Fog On The Tyne' and 'Lady Eleanor' because you can't disappoint all those who expect those songs, but we won't do songs like 'Meet Me On The Corner'.

"There'll be new rockers from our album, such as 'Moonshine' which our bass player Tommy Duff wrote, and 'Toe The line' which our pianist Kenny Craddock wrote, and maybe our new single.

"If anything I think there'll be more fun and games on stage."

With the excellent material on their new album — much of it written by their new members, a new P.A. system, new lights and the old spirit — this British tour could see Lindisfarne's feet firmly under your table once more.

GENESIS, WHOSE new album "Selling England By The Pound" was released on Friday, open their 14-date British tour at Glasgow Apollo tomorrow (Friday). They'll be playing two 45-minute sets and will be introducing a completely different stage show to the one they featured on their last tour earlier in the year.

Although Charisma aren't giving away any secrets a spokesman did say something special is being planned for "The Battle Of Epping Forest" — a song from the new album.

For the tour Genesis will be without sound-man Richard McThail, who has been responsible for their sound since their early days as a semi-pro band.

Although the band have been compared to Yes, their dramatic ensemble playing coupled with Peter Gabriel's surreal lyrics ensure Genesis the distinction of being one of today's really "progressive" groups, with an identity strictly their own. And while they've only recently become accepted as a first-class live band — they were one of the successes of this year's Reading Festival — Genesis albums have always been respected, their previous studio "Foxtrot" making the top 10.

Supporting Genesis will be mixed-media artist Ron Geesin who has in the past worked with Pink Floyd's Roger Waters writing the arrangement for the Floyd's "Atom Heart Mother" album.

NEW MUSICAL EXPRESS

NATIONWIDE

OSIBISA start a U.K. tour with their new line-up at Bradford on Thursday. Pictured: Teddy Osei.

RALPH McTELL begins his concert tour at Cambridge on Sunday.

FAMILY are this week nearing the end of their farewell tour. Pictured: Roger Chapman.

MEDICINE HEAD open their latest tour on Thursday. Pictured: Peter Hope-Evans.

THE INCREDIBLE STRING BAND'S tour starts Wednesday. Pictured: Robin Williamson.

FOLK
by Eric Winter

THURSDAY

BEDFORD Angel Hotel: **LEON ROSSELSON**
BRIGHTON Richmond Hotel: **REDWOOD**
DURHAM Salutation: **CHRIS FOSTER**
FLEETWOOD Queens Hotel: **BEN BROUWERS**
HAVANT Black Dog: **JAKE THACKRAY**
HINDLEY Strangeways Hotel: **HORDEN RAIKES**
IPSWICH Gardeners Arms: **PERCY WEBB**
LONDON TOWER HAMLETS Queen Mary's College: **BOYS OF THE LOUGH**
LUTON Somerset Town: **ROBIN DRANSFIELD**
PEACEHAVEN Central Club: **THYME**
PONTYPOOL Masons Arms: **JOHNNY COLLINS**
ROYSTON Old Bull: **JOHN GOLDING**
SOUTHEND Railway Hotel: **JOHN GOODLUCK**
SOUTHAMPTON Guildhall: **SPINNERS**
TAUNTON Black Horse: **DICK GAUGHAN**

FRIDAY

BIRMINGHAM Repertory Theatre: **PETER & CHRIS COE**
BIRMINGHAM Old Crown: **SARAH GREY**
BODMIN Garland Ox: **DICK GAUGHAN**
BRIGHTON Springfield Hotel: **TONY FOXWORTHY**
CRONDALL Hampshire Arms; **PETER BELLAMY**
DUNSTABLE Wheatsheaf: **DAVE PLANE**
FARNINGHAM Bull: **GEORGE DEACON & MARION ROSS**
HODDESDON Crown: **RIGGERS**
JARROW Viking, Grange Road: **BARBARA DICKSON**
LONDON STOCKWELL Surrey Hall: **MARTIN NISBETT**
SOUTHAMPTON Bay Tree: **PHIL & PIP LYONS**
SUTTON Granada: **SPINNERS**
TIDESWELL Belle Vue Hotel: **TWO BEGGARMEN**
TRURO Swan: **SPENCER & HANKS**

SATURDAY

BEXHILL York Hotel: **BULLY WEE**
BRIGHOUSE Anchor Inn: **LAMPLIGHT**
BURY ST. EDMUNDS St. Edmunds Head: **ROBIN DRANSFIELD**
HAZELSLADE Hazelslade Inn: **PEREGRINE**
LONDON BLOOMSBURY Marquis of Cornwallis: **SWAN ARCADE**
LONDON KINGS CROSS Union Tavern: **EWAN McCOLL & PEGGY SEEGER**
MANCHESTER Sports Guild: **VIN GARBUTT**
OXFORD Polytechnic: **SHIRLEY & DOLLY COLLINS**
PENZANCE Western Hotel: **NOEL MURPHY**
SHEFFIELD Highcliffe Hotel: **TONY CAPSTICK/JEREMY TAYLOR**
SHEFFIELD Three Cranes Hotel: **MARTIN HOWALL**
STEVENAGE Bowes Lyon House: **CHRIS FOSTER**

SUNDAY

AYR Caledonian Hotel: **DAVY GRAHAM**
BIRMINGHAM Bournbrook Hotel: **ROBIN DRANSFIELD**
BRENTWOOD Youth House: **JOHN TOWNSEND**
HAYWARDS HEATH Fox & Hounds: **WILD OATS**
LONDON BOUNDS GREEN Springfield Park Tavern: **TOM MADDEN & JIM YOUNGER**
LONDON CAMPDEN TOWN Engineer: **BRIAN McKAY/RICHARD CALLISON**
MANCHESTER University: **JEREMY TAYLOR**
NORWICH University: **HAMISH IMLACH/HUNTER MUSKETT**
NORWICH Studio 4: **NOEL MURPHY**
NOTTINGHAM Strathdon Hotel: **McCALMANS**
ONGAR Kings Head: **LACKEY & SWEENY**
PLYMOUTH Continental Hotel: **DICK GAUGHAN**
PORTSMOUTH Centre Hotel: **BRIAN GOLBEY'S TRILOGY**
POYNTON Folk Centre: **ROBIN HALL & JIMMY MacGREGOR**
ST. ALBANS Goat: **SWAN ARCADE**
SHEFFIELD City Hall: **SPINNERS**
SOUTHPORT Blundell Arms: **JOHN & SUE KIRKPATRICK**
TELHAM Black Horse: **BLUE COUNTRY**
WORKSOP Boundary Inn: **VERA JOHNSON**

MONDAY

AMBERLEY Black Horse: **BARRY DRANSFIELD**
BOSTON Octagon Theatre: **JEREMY TAYLOR**
DONCASTER Coach & Horses: **VIN GARBUTT**
LONDON WEALDSTONE Royal Oak: **MARTIN WYNDHAM READ**
NEWPORT (Mon.) Castle: **ALISTAIR ANDERSON**
ORPINGTON Royal Oak: **MIRIAM BACKHOUSE**
READING University: **SWAN ARCADE**
SHACKLEFORD Social Centre: **ROSEMARY HARDMAN**
TROWBRIDGE Lamb: **TALISMAN**
TUNBRIDGE WELLS The Compasses: **GEORGE DEACON & MARION ROSS**

TUESDAY

BRIGHTON Pier Hotel: **TAVERNERS**
CARDIFF Marchioness of Bute: **ALISTAIR ANDERSON**
CHATHAM Old Ash Tree: **SWAN ARCADE**
CHORLEY Howard Arms: **JACQUIE & BRIDIE**
DARTFORD Railway Hotel: **GEORGE DEACON & MARION ROSS**
EVESHAM Talbot's Hotel: **JOHN KIRKPATRICK & SUE HARRIS**
LONDON MORDEN George: **ADRIENNE WEBBER**
RIPLEY Horse & Jockey: **ROBIN HALL & JIMMY MacGREGOR**
YEOVIL White Horse: **DICK GAUGHAN**

WEDNESDAY

BIRSTALL White Horse: **JOHN & SUE KIRKPATRICK**
BRIGHTON Pier Hotel: **VERA JOHNSON**
CREDITON Railway Hotel: **DICK GAUGHAN**
HARTLEPOOL Three Mariners: **JOHN TIMPANY & AUDREY SMITH**
LONDON BAYSWATER Marquis of Clanricarde: **FINBAR & EDDIE FUREY**
SUDBURY King's Head: **ALEX ATKINSON**

THURSDAY

BARNSLEY College of Art: **BRETT MARVIN AND THE THUNDERBOLTS**
BLACKBURN Golden Palms: **BRAVE NEW WORLD**
BOLTON Copperfields: **HERMITS**
BRADFORD University: **OSIBISA**
● Just back from a long American tour, and already set for a return U.S. visit, Osibisa commence a short British itinerary tonight. Also in this gig week they play Newcastle (Friday) and Sheffield (Saturday), and these will be their first dates in this country to feature their new line-up following recent personnel changes in the band.
BRISTOL Granary: **GLENCOE**
CAMBRIDGE Corn Exchange: **STACKRIDGE**
COLCHESTER Woods Leisure Centre: **JO JO GUNNE**
COVENTRY Warwick University: **ROY HARPER**
CROYDON Fairfield Hall: **MARIAN MONTGOMERY**
DERBY Cleopatra's: **ANGE**
● The French rock band on a short British tour. See also Friday, Saturday and Sunday.
DUBLIN Carlton Theatre: **JUDY COLLINS**
DUNDEE University: **JOHN MARTYN**
DUNSTABLE California: **MEDICINE HEAD**
● Opening date of a short British tour featuring the new-look Med Head. The duo nucleus of John Fiddler and Peter Hope-Evans have engaged a three-piece back-up band who will support them on all future live dates. After completing their October gigs, the group start work on a new album — then they're off to Australia to make their debut Down Under.
GLAMORGAN Treforest Polytechnic: **THIN LIZZY**
HANLEY Victoria Hall: **STATUS QUO/SAVOY BROWN**
HARROW Railway Hotel: **SCREAMIN' LORD SUTCH AND THE SAVAGES/ROCK OF ALL AGES**
HULL Intercon: **BUDGIE**
LEEDS University: **TEN YEARS AFTER**
LEICESTER De Montfort Hall: **LINDISFARNE/CAPABILITY BROWN/DARIEN SPIRIT**
● Opening night of tour. See Sunday.
LEICESTER Polytechnic (doubling **SHEFFIELD** University): **LIGHTNIN' SLIM/WHISPERING SMITH**
LLANELLI Glen: **GENTLE GIANT/WILD TURKEY**
LONDON CAMDEN Dingwalls: **HALCYON**
LONDON City University (doubling **LONDON** Bedford College): **GAS WORKS**
LONDON COCKFOSTERS Trent Park College: **GYPSY**
LONDON EDMONTON Empire: **DUCKS DELUXE/REMEMBER**
LONDON FINCHLEY Torrington: **GEORGE MELLY AND FEETWARMERS**
LONDON Marquee: **FUMBLE**
LONDON Rainbow; **MOODY BLUES NICKY JAMES BAND**
LONDON Speakeasy (doubling **LONDON EDMONTON** Picketts Lock): **CHARIMEN OF THE BOARD**
NANTWICH Roosters (doubling **NEW BRIGHTON** Golden Guinea): **LIMMIE AND THE FAMILY COOKIN'**
● Continuing their extensive U.K. tour for Contempo International, Limmie and the group are now promoting their new Avco single "Dreamboat", released tomorrow. You will find them listed for one-nighters every day this gig week, except Monday.
NEWCASTLE City Hall: **KINKS/MARCH HARE**
NORWICH East Anglia University: **PETE ATKIN**
OXFORD New Theatre: **DON McLEAN**
OXFORD Polytechnic: **CARAVAN**
ROSS-ON-WYE Sports Centre: **DANNY WILLIAMS**
SCARBOROUGH Castle: **GRYPHON**
SHEFFIELD University: **LEO KOTTKE**
SOUTHEND Zero Six: **INGROVILLE**
STAFFORD Top of The World: **VINEGAR JOE**
● One of a short series of gigs arranged by Vinegar Joe to promote their new album "Six Star General", released by Island on October 19. As a prelude to the LP, Elkie and the lads have one of the tracks issued as a single tomorrow — with the strange title of "Black Smoke Rising From The Calumet." The group are also at Cardiff on Friday.
SWANSEA College of Education: **HELLRAISERS**
WALSALL Grammar School: **GONG**
PETERSFIELD Mercury Club: **HECTOR**
SOUTHAMPTON University: **HOME**
WESTBURY Laverton Institute: **STEEL PEACH**

RADIO AND TV

RADIO 1 — 7 a.m. Noel Edmonds; 9.0 Tony Blackburn; 12 noon Johnnie Walker (incorporating "Newsbeat" at 12.30); 2 p.m. David Hamilton; 5.0-7.0 "Radio 1 Club" with Steve Jones from Port Talbot Duffryn School (incorporating "Newsbeat" at 5.30); 7.30 Georgie Fame; 8.0 "Country Club" with Wally Whyton; 9.0-9.30 "Folkweave" with Tony Capstick; 10.0-12 midnight John Peel introduces "Sounds Of The Seventies" with Bronco/Mick Softly/Nicky James Band.
LUXEMBOURG — 7.45 p.m. Tony Prince; 9.30 Paul Burnett; 11.30 Bob Stewart; 1.30 a.m.-3.0 Mark Wesley.
TELEVISION — 500th edition of "Top Of The Pops" with Jimmy Savile/Tony Blackburn/Noel Edmonds/Kenny Everett and surprise guests (BBC-1, 7-8 p.m.); Diana Ross at the Royal Albert Hall (BBC-2, 9.25-10.25 p.m.); "What A Carry On!" excerpts from London Victoria Palace (ITV).

FRIDAY

ABERDEEN University: **SANDGATE**
ABERYSTWYTH University: **GEORDIE**
BIRMINGHAM City of Brum College: **FUMBLE**
BIRMINGHAM University: **HOME**
BANGOR University: **LINDISFARNE / CAPABILITY BROWN / DARIEN SPIRIT**
● See Sunday
BEDFORD Mander's College: **PIGSTY HILL LIGHT ORCHESTRA**
BIRMINGHAM Town Hall: **FAUST / HENRY COW**
BRIDGEND Youth Centre: **GINGHAM**
BRIGHTON Sussex University: **SKIN ALLEY**
● Opening night of a British tour by Alley, to tie in with the release of their new Transatlantic album "Skin Tight". They've only just returned from Europe and, towards the end of the year, they'll be going back there for further concerts in Holland and Denmark. Early in the New Year they begin a six-week tour of America — where, of course, they have the rare distinction of appearing on the Stax label.
BRISTOL Colston Hall: **RAY CONNIFF ORCHESTRA**
BRISTOL Polytechnic: **COUNTRY GAZETTE**
CHIPPENHAM Technical College: **STEEL PEACH**
CARDIFF University: **VINEGAR JOE**
● See Thursday
CHELMSLEYWOOD Municipal Social Club: **DANNY WILLIAMS**
EASTBOURNE Congress: **COUNT BASIE ORCHESTRA**
EASTBOURNE Sundowner Club: **FABLE**
EXETER University: **SHARKS**
FAREHAM Technical College: **GYPSY**
FARNBOROUGH Royal Holloway College: **JO JO GUNNE**
GLASGOW Apollo: **GENESIS / RON GEESIN**
GUILDFORD Surrey University: **GOOD HABIT**
● See Sunday
HANLEY Heavy Steam Machine: **SUZI QUATRO**
HARROW College: **NATURAL ACOUSTIC BAND**
HASTINGS Pier Pavilion: **EAST OF EDEN**
HIGH WYCOMBE Technical College: **FRUUPP**
● Opening date of a long tour by the four-piece group to coincide with the release today of their new Dawn album "Future Legends". One track you won't find on the LP is "On A Clear Day" which had to be withdrawn because it included a passage from Holst's "Jupiter" ("The Planets Suite") — apparently copyright clearance was refused, even though it had been granted for Manfred Mann's "Joybringer". Incidentally, in case you were wondering, the group pronounce their name Frew-up.
HOVE Town Hall: **KEVIN COYNE / GONG**
HUDDERSFIELD Polytechnic: **CARAVAN**
HULL City Hall: **MICHAEL CHAPMAN**
LEEDS Polytechnic: **COLIN BLUNSTONE**
● See Saturday
LONDON Bedford College: **STRAY**
LONDON CAMDEN Dingwalls: **CHILLI WILLI AND THE RED HOT PEPPERS**
LONDON NEW X Goldsmiths College: **BYZANTIUM**
LONDON WOOLWICH Thames Polytechnic: **DARRYL WAY'S WOLF/HEMLOCK**
LONDON Central Polytechnic: **GREENSLADE / ANGE**
LONDON EALING Technical College: **PETE ATKIN**
LONDON EDGWARE A-Train: **JIMMY JAMES AND THE VAGABONDS**
LONDON Goldsmith College: **BRETT MARVIN AND THE THUNDERBOLTS**
LONDON HAMPSTEAD Westfield College: **HELLRAISERS**
LONDON Middlesex Polytechnic: **PRINCIPAL EDWARDS**
LONDON MILE END Queen Mary College: **LIGHTNIN' SLIM / WHISPERING SMITH**
LONDON North Polytechnic (doubling **CAMBRIDGE** College of Technology): **GAS WORKS**
LONDON Rainbow: **LOU REED / PERSUASIONS / GOLDEN EARRING**
LONDON School of Economics (doubling **LONDON** School of Pharmacy): **KILBURN AND THE HIGH ROADS**
LONDON SOUTHBANK Polytechnic: **FROGMORE**
LONDON SOUTHGATE Mr. Badger: **SCREAMIN LORD SUTCH AND THE SAVAGES**
LONDON STRAND King's College: **JACK THE LAD / DUCKS DELUXE**
LONDON University College: **HOT CHOCOLATE**
LONDON Upstairs at Ronnie Scott's: **ZAPPATTA**
MANCHESTER Free Trade Hall: **STATUS QUO / SAVOY BROWN**
MARCH Marcham Hall: **LIMMIE AND THE FAMILY COOKIN'**
MARGATE Dreamland: **CHAIRMEN OF THE BOARD**
MIDDLESBROUGH Town Hall: **MAN / DEKE LEONARD'S ICEBERG / JOHN ST. FIELD / VYVYAN MORRIS**
MILTON KEYNES College of Education: **BRAVE NEW WORLD**
NEATH Gwyn Hall: **GENTLE GIANT / WILD TURKEY**
NEWCASTLE Mayfair: **TEN YEARS AFTER**
NEWCASTLE Northern Counties College: **WARHORSE**
NEWCASTLE Polytechnic: **OSIBISA / HORSLIPS**
● For Osibisa, see Thursday
NORTHALLERTON British Legion Club: **GERRY MONROE**
OXFORD New Theatre: **MOODY BLUES**
REDDITCH Palace Theatre: **EDWIN HAWKINS SINGERS**
RAMSGATE Nero's: **HECTOR**
SALFORD University: **SOUTHERN COMFORT**
SHEFFIELD Genevieve's: **THE REAL THING**
STIRLING University: **JON HISEMAN'S TEMPEST**
SUNDERLAND Polytechnic: **BEDLAM**
● Continuing the 45-venue tour by Bedlam, the group formed and led by Cozy Powell and Dave Ball. Their itinerary runs through until mid-December, so there's every chance they will be coming your way eventually. Soon after Christmas, the band are off to the States to make their U.S. debut.
SWANSEA Patti Pavilion: **GLENCOE**
SWANSEA University: **MUNGO JERRY**
UXBRIDGE Brunel University: **FAMILY**
WEYMOUTH Prince Regent Hotel: **BRINSLEY SCHWARZ**
WINCANTON Racecourse: **THIN LIZZY**
● See Monday
WREXHAM University: **HOUSESHAKERS**

RADIO AND TV

RADIO 1: 7 a.m.-5 p.m. As Thursday; 5-7 "Rosko's Round Table" (incorporating "Newsbeat" at 5.30); 10-12 midnight; "Sounds of the Seventies" presents the first edition of the new "Rockspeak" series, with Mick Jagger guesting.
LUXEMBOURG: 7.45 p.m. Tony Prince; 9.30 Paul Burnett; 11.30 Bob Stewart; 1.30 a.m.-3 Mark Wesley.
TELEVISION: "Russell Harty Plus" with Danny Kaye (some ITV regions including London — other areas see it on different days).

SATURDAY

AMMONFORD Civic Hall: **GOOD HABIT**
AYLESBURY Friars: **GENTLE GIANT-WILD TURKEY**
● Final night of tour
BIRMINGHAM University: **FAMILY/PHILLIP GOODHAND-TAIT**
BLACKPOOL Norbeck Castle Hotel: **LIMMIE AND THE FAMILY COOKIN'**
BRACKNELL Sports Centre: **FRUUPP**
● See Friday.
BRADFORD College of Art: **BLACKFOOT SUE**
BRIGHTON College of Education: **GAS WORKS**
BROMLEY Stockwell College: **GLOBAL VILLAGE TRUCKING COMPANY**
CAMBRIDGE College of Art: **HALCYON**
CAMBRIDGE Technical College: **DARRYL WAY'S WOLF/HEMLOCK**
CARDIFF Sophia Gardens: **RAY CONIFF ORCHESTRA**
CARDIFF University: **LIGHTIN' SLIM/WHISPERING SMITH**
CHATHAM Cental Hall: **COUNT BASIE ORCHESTRA**
CHELTENHAM St. Paul's College: **SHARKS**
COLCHESTER Essex University: **KILBURN AND THE HIGH ROADS**
COVENTRY Tile Hill S.C.: **DANNY WILLIAMS**
COVENTRY Warwick University: **HELLRAISERS**
COLCHESTER Essex University: **JSD BAND**
DONCASTER College of Education: **ALEX HARVEY BAND**
DAGENHAM Rondhouse: **GREENSLADE**
DERBY Cleopatra's: **HOUSESHAKERS**
DUBLIN Stadium: **DON McLEAN**
DUDLEY Town Hall: **SCREAMIN' LORD SUTCH**
DUDLEY College: **COLIN BLUNSTONE**
● Back on the college circuit, where Blunsone feels happiest the man will be showcasing his new stage show which includes the cream of material from his two solo albums, "One Year" and "Ennismore" and also brand new material from his next best album due for release later this year. Blunstone has a very disinctive voice and a truly meritable band. He'll also be plugging his new single "Wonderful" and evoking nostalgia with that Zombies classic "Time Of The Season". Miss him at your peril. J.W.
DUNSTABLE California (doubling **BIRMINGHAM** Barbarella's): **CHI-LITES**
EASTBOURNE Sundowner Club: **FABLE**
EDINBURGH Heriot Watt University: **TEN YEARS AFTER**
FIFE St. Andrew's University: **SANDGATE/SOUTHERN COMFORT**
GLASGOW Strathclyde University: **JON HISEMAN'S TEMPEST**
GRANTHAM Kesteven College of Education: **JACK THE LAD**
HALIFAX Clarence's: **GONG**
HANLEY Heavy Steam Machine: **PEBBLES**
HANLEY Place: **MUSCLES**
HASTINGS Pier Pavilion: **BRINSLEY SCHWARZ/CHILLI WILLI AND THE RED HOT PEPPERS**
HULL ABC Theatre: **MORECAMBE & WISE**
HULL University: **GEORDIE**
HULL City Hall: **MAN/DEKE LEONARD'S ICEBERG/JOHN ST. FIELD/VYVYAN MORRIS**
IPSWICH Gaumont: **CLIFF RICHARD**
LANCHESTER Polytechnic: **CARAVAN**
LANCASTER University: **LINDISFARNE/CAPABILITY BROWN/DARIEN SPIRIT**
● See Sunday.
LANCHESTER Polytechnic: **CARAVAN**
LIVERPOOL Stadium: **ARGENT/GLENCOE**
● Final night of tour.
LLANELLI Glen: **ANGE**
LONDON College of Printing: **RLUE MINK/BADFINGER**
● Mink now feature in their line-up that talented lady pianist Ann Odell, who currently has her first solo album "A Little Taste" (DJM) on release. The group are at present undertaking a series of promotional appearances, and shortly start on a new cabaret tour of leading British niteries — watch the "Residencies" section of the Gig Guide for further details. Look out too for concerts in Birmingham (October 31) and Southport (November 3).
LONDON MILE END Queen Mary's College: **10 c.c.**
LONDON Rainbow: **LOU REED/PERSUASIONS/GOLDEN EARRING**
● This is the big night. Reed completes his British tour with two nights at the Rainbow, of which this is the second.
LONDON School of Economics: **COUNTRY GAZETTE**
LONDON Upstairs at Ronnie Scott's: **ZAPPATTA**
LOUGHBOROUGH University: **THIN LIZZY**
● See Monday.
MANCHESTER Opera House: **GENESIS/RON GEESIN**
● See Sunday.
MANCHESTER Polytechnic: **JO JO GUNNE**
MANCHESTER University: **PRINCIPAL EDWARDS**
MARGATE Top Spot: **MUNGO JERRY**
NEWCASTLE City Hall: **FAUST/HENRY COW**
NORTHAMPTON County Ground Cricket Club: **BRETT MARVIN AND THE THUNDERBOLTS/INGROVILLE**
NORWICH East Anglia University: **EAST OF EDEN/HORSLIPS**
NOTTINGHAM University: **MEDICINE HEAD**
● See Thursday.
OXFORD New Theatre: **STATUS QUO/SAVOY BROWN**
PAIGNTON Penelope's: **CROW**
PORTSMOUTH Sound Barrier: **BRAVE NEW WORLD**
RAMSGATE Nero's: **HECTOR**
READING Berkshire College of Further Education: **COCKNEY REBEL**
SCAMPTON RAF Station: **JIMMY JAMES& THE VAGABONDS**
SHARPNESS Hotel: **YAKETY YAK**
● Yak have now added a sax player to augment what might best be described as their doo-wop rock sound. This brings them up to a seven-piece line-up, and makes them one of the forerunners in the field of good old-fashioned greasy rock n' roll.
SHEFFIELD University: **OSIBISA**
● See Thursday.
SOUTHAMPTON University: **SUZI QUATRO**
TROWBRIDGE Lamb Inn: **STEEL PEACH**
ST. ALBANS City Hall: **STRAY**
STOKE Madeley College: **RIFF RAFF**
SWANSEA University: **BUDGIE**
WEYBRIDGE College of Food Technology: **DUCKS DELUXE**

RADIO AND TV

RADIO 1 8 a.m. "Junior Choice" with Ed Stewart; 9.55 Stuart Henry; 12 noon The Rosko Show; 2 p.m. "The Story Of Pop" introduced by Alan Freeman; 3.0 Alan Freeman continues with his own record show; 5.0 David Simmons; 6.30-7.30 "In Con-

THE FOUR TOPS open at Sheff

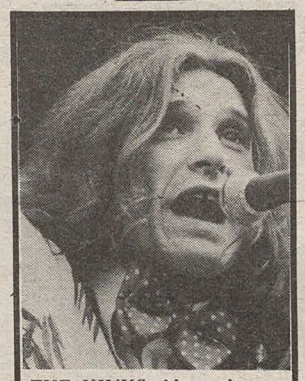
GIG GUIDE

Compiled by Derek Johnson & Julie Webb

TEN YEARS AFTER are midway through their autumn tour. Pictured: Alvin Lee.

STEELEYE SPAN headline at London's Royal Albert Hall on Monday. Pictured: Maddy Prior.

DON McLEAN continues his British visit with five more major concert dates this week.



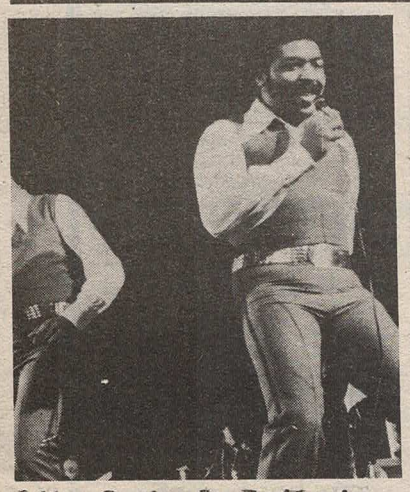
THE KINKS this week complete their short series of British gigs. Pictured: Ray Davies.

LOU REED ends his British tour with two major gigs at the Rainbow (Friday/Saturday).

cert" with Medicine Head/Silverhead; 10.00-12 midnight "Sounds Of The Seventies" featuring Pete Drummond with "Rock On".
LUXEMBOURG 7.45 Tony Prince; 9.30 Paul Burnett; 11.30 Bob Stewart; 1.30 a.m.-3.00 Top Thirty.
TELEVISION Don McLean in first edition of "Second House" (BBC-2); "Monty Python's Fliegender Zircus", a special filmed for German-TV (BBC-2); "The Partridge Family" with David Cassidy/Shirley Jones (some ITV regions including London and Midlands — other areas see it on different days); "New Faces" talent show (ITV); "Parkinson, (BBC-1); "Who Do You Do?" (some ITV regions); Joel Gray/Segment in "It's Lulu" (BBC-1).

SUNDAY

BIRMINGHAM Barbarella's: **LIGHTNIN' SLIM / WHISPERING SMITH.**
BIRMINGHAM Town Hall: **DARRYL WAY'S WOLF/HEMLOCK**
BLACKPOOL Opera House: **KEN DODD /KENNY BALL'S JAZZMEN**
BLETCHLEY Esmeralda's: **INGROVILLE /ANGE**
BOLTON Copperfields doubling **MANCHESTER** Broadway: **BOBBY VEE**
BRIGHTON Lancing College: **GLENCOE**
CAMBRIDGE Guildhall: **RALPH McTELL /PAUL BRETT**
● Opening night of tour
CROYDON Fairfield Hall: **KINKS / BLOODSTONE**
● Final night of the Kinks short tour. During this concert, Bloodstone (who are also playing their last date of a four-venue British tour) will be presented with a Gold Disc for their "Natural High" album.
DUNDEE Woodlands Club: **CONTRABAND**
EASTBOURNE Congress: **RAN CONNIFF ORCHESTRA**
EDINBURGH Usher Hall: **MOODY BLUES NICKY JAMES BAND**
FARNWORTH Blighty's: **LIMMIE AND THE FAMILY COOKIN'**
GLASGOW Apollo Centre: **DON McLEAN**
GLASGOW City Hall: **LEO KOTTKE**
GRAVESEND Civic Hall: **ALEX HARVEY BAND**
HARROW Tithe Farm House: **DUCKS DELUXE**
HULL ABC Theatre: **MORECAMBE & WISE**
HULL City Hall: **PETERS AND LEE**
● Now they've completed their holiday camp commitments, Peters and Lee are getting down to the more lucrative business of concerts and cabaret, to cash in belatedly on their "Welcome Home" chart-topper. A full-scale concert tour follows early in the New Year.
HULL Phoenix Club (doubling **DONCASTER** Side Saddle Club): **FANTASTICS**
LEICESTER De Montfort Hall: **MAN/DEKE LEONARD'S ICEBERG / JOHN ST. FIELD / VYVYAN MORRIS**
LIVERPOOL Empire: **LINDISFARNE / CAPABILITY BROWN / DARIEN SPIRIT**
● Lindsfarne opened their autumn British concert tour on Thursday — their first since the original band split earlier this year and was re-formed around Alan Hull and Ray Jackson. The tour runs until early November, and it is hoped to rush-release their recently - completed album during their U.K. trek. Current line-up is Hull and Jackson, plus Kenny Craddock (keyboards and guitar), Tommy Duffy (bass), Paul Nicol (drums) and Charlie Harcourt (lead guitar).
LONDON CHALK FARM Roundhouse: **BERT JANSCH / CAROLANNE PEGG**
● First of a series of Sunday folk concerts at the Roundhouse. Carolanne's debut gig with her own backing band.
LONDON FINCHLEY Torrington: **AVERAGE WHITE BAND**
LONDON Marquee: **RIFF RAFF**



ield on Sunday. See Residencies.

LONDON TWICKENHAM Cabbage Patch: **NATURAL ACOUSTIC BAND**
LONDON Walthamstow Assembly Rooms: **COUNTRY GAZETTE**
MANCHESTER Stoneground: **GONG**
MIDDLESTON St. George College of Education: **GAS WORKS**
NOTTINGHAM Playhouse: **STRAY/CURLY**
OXFORD New Theatre: **GENESIS / RON GEESIN**
● The Genesis tour, their first here for eight months, opened in Glasgow on Friday and visited Manchester on Saturday. The schedule comprises 14 dates, including two at London Rainbow on October 19 and 20.
READING Top Rank: **CHI-LITES / DETROIT EMERALDS.**
● Chi-Lites also doubling tonight at **LONDON PADDINGTON** Q Club.
SOUTHAMPTON University: **STRING DRIVEN THING**
SOUTHEND Queen's Hotel: **BEDLAM**
● See Friday
SOUTHPORT New Theatre: **COUNT BASIE ORCHESTRA**
STAFFORD Top Of The World: **EAST OF EDEN**
STOKE Burslem George Hotel: **REIGN**
WIDNES Royal Naval Club: **FABLE**
WOLVERHAMPTON Catacombs: **GYPSY**

RADIO AND TV

RADIO 1 8.30 a.m. "Junior Choice" with Ed Stewart; 10.0 "My Top Twelve" introduced by Brian Matthew with Tim Rice and Andrew Lloyd Webber; 11.0 Dave Lee Travis; 1 p.m. Jimmy Savile with "Savile's Travels"; 3.0 "The Story Of Pop" (repeat of yesterday's broadcast); 4.0 "Solid Gold Sixty" with Tom Browne; 7.0-7.30 "Sounds On Sunday" with Blue. 10.0-12 midnight "Jazz Club" followed by Peter Clayton's jazz reviews.
LUXEMBOURG 7.45 p.m. Tony Prince; 9.30 Dave Christian; 11.0 "Rock Present — Roll Past"; 12 midnight Dave Christian; 1.30 a.m.-3.0 Mark Wesley.
TELEVISION Lulu in "The Morecambe And Wise Show" (BBC-2); Acker Bilk Band/Edmund Hockridge in "The Golden Shot" (ITV); "The Frost Programme" (ITV).

MONDAY

BARROW Club 99: **BOBBY VEE**
BIRMINGHAM Aston University: **HALCYON**
BIRMINGHAM Town Hall: **STATUS QUO-/SAVOY BROWN**
BEDWORTH Civic Centre: **DARRYL WAY'S WOLF/HEMLOCK**
COVENTRY Walsgrave Hotel: **STEEL PEACH**
CHESTER Quaintways: **THIN LIZZY**
● Lizzy's Phil Lynott is suffering from a form of deafness, as you may have read on the NME news pages last week, and it could progressively worsen if he continues to play with the group. Despite this, he intends to continue his work as bassist and vocalist with Lizzy, for which all of us — not least the rest of the band — will be grateful. We wish him well.
DUNDEE University: **GAS WORKS**
FARNWORTH Blighty's: **STEPHANE GRAPPELLI/ALAN CLARE TRIO**
GOOLE Vikings: **FANTASTICS**
● Bass-Charrington have had second thoughts about using this venue as a pop and rock venue. They closed it down on September 22, but have now decided to re-open until the end of the year. The Vikings will then be converted into a cabaret venue.
GRIMSBY The Tavern: **JIMMY JAMES & THE VAGABONDS**
HANLEY Heavy Steam Machine: **MAJOR LANCE**
HEMEL HEMPSTEAD Pavilion: **EDWIN HAWKINS SINGERS**
HIGH WYCOMBE Nags Head: **CHILLI WILLI & THE RED HOT PEPPERS**
HULL City Hall: **COUNT BASIE ORCHESTRA**
LANCASTER University: **CLAIRE HAMILL**
LEICESTER Croft Club: **INGROVILLE**
LIVERPOOL Philharmonic Hall: **DON McLEAN**
LONDON CAMDEN Dingwalls: **GLOBAL VILLAGE TRUCKING COMPANY**
LONDON City Polytechnic (doubling **LONDON** University): **LIGHTNIN' SLIM-/WHISPERING SMITH**
LONDON EDMONTON Cooks Ferry Inn: **THUNDERCLAP NEWMAN**
LONDON FINSBURY Town Hall: **KILBURN AND THE HIGH ROADS**
LONDON Marquee: **ACE**
LONDON Royal Albert Hall: **STEELEYE SPAN/HORSLIPS**
● A special one-shot gig by Steeleye, as a prelude to their nationwide concert tour opening on October 26. Horslips will also be appearing on the first ten of Stan's provincial dates. This R.A.H. booking was obviously secured on the strength of their last appearance at the venue, when Steeleye still had their gentle folk image — and we wonder how the Albert's management will take to their new heavier sound. Not kindly, we reckon.
MANCHESTER Free Trade Hall: **MOODY BLUES/NICKY JAMES BAND**
PORTSMOUTH Guildhall: **RAY CONNIFF ORCHESTRA**
PRESTON Peartree Hotel: **9.30 FLY**
SHEFFIELD City Hall: **FAUST/HENRY COW**
SPENNYMOOR Top Hat: **BRINSLEY SCHWARZ**
STAFFORD Top of the World (doubling **WOLVERHAMPTON** Lafayette: **DETROIT EMERALDS**
SUTTON-IN-ASHFIELD Golden Diamond: **BUDGIE**
SWANSEA Top Rank: **FAMILY/PHILLIP GOODHAND-TAIT**
WOLVERHAMPTON Civic Hall: **MAN-/DEKE LEONARD'S ICEBERG/JOHN ST. FIELD/VYVYAN MORRIS**

RADIO AND TV

RADIO 1 7 a.m. Noel Edmonds; 9.0 Tony Blackburn; 12 noon Johnnie Walker (incorporating "Newsbeat" at 12.30); 2 p.m. David Hamilton; 5.0-7.0 "Radio 1 Club" with Dave Lee Travis (incorporating "Newsbeat" at 5.30); 10.0-12 midnight Bob Harris introduces "Sounds Of The Seventies" with Cat Stevens-/Brinsley Schwarz/Ellis/Steve Tilston.
LUXEMBOURG 7.45 p.m. Mark Wesley; 9.30 Paul Burnett; 11.30 Bob Stewart; 1.30 a.m.-3.0 Dave Christian.
TELEVISION Max Bygraves/Kaye Sisters in "Singalongamax" (ITV).

TUESDAY

BRIGHTON College of Education: **SHAKIN' STEVENS & THE SUNSETS**
BINGLEY College: **LIGHTNIN' SLIM-/WHISPERING SMITH**
BRISTOL Colston Hall: **FAUST/HENRY COW**
CRAIGIE College of Education: **GAS WORKS**
EDINBURGH University: **HORSLIPS**
HANLEY Heavy Steam Machine: **JO JO GUNNE**
HANLEY Victoria Hall: **LINDISFARNE/CAPABILITY BROWN/DARIEN SPIRIT**
● See Sunday
LANCHESTER Polytechnic: **COUNTRY GAZETTE**
LEEDS Town Hall: **STATUS QUO/SAVOY BROWN**
LONDON Marquee: **SHARKS**
LONDON W.14 The Kensington: **CHILLI WILLI AND THE RED HOT PEPPERS**
LONDON 100 Club: **BEES MAKE HONEY**
● Currently negotiating for a record deal, Bees are famed as being one of the best bands on the pub circuit along with Kilburn and The High Roads. They play a selection of material from late '40s, early '50s, with an early '50s rock feel. T.S.
MAIDSTONE Corn Exchange: **FRUUPP**
● See Friday
OLDHAM Broadway: **STEPHANE GRAPPELLI**
PORTSMOUTH Tricorn (doubling **FAREHAM** HMS Collingwood); **LIMMIE AND THE FAMILY COOKIN'**
STIRLING University: **LEO KOTTKE**
STOCKPORT Warren Country Club: **BOBBY VEE**
WAKEFIELD Theatre Club: **COUNT BASIE ORCHESTRA**
WALSALL Watersplash Club: **FABLE**
WATFORD Town Hall: **MAN/DEKE LEONARD'S ICEBERG/JOHN ST. FIELD-/VYVYAN MORRIS**
YORK Hypnotique: **FANTASTICS**

RADIO AND TV

RADIO 1 7 a.m.-5 p.m. As Monday; 5.0-7.0 "Radio 1 Club" with Alan Freeman (incorporating "Newsbeat" at 5.30); 10.0-12 midnight John Peel introduces "Top Gear" with Loudon Wainwright III/Jack The Lad.
LUXEMBOURG 7.45 p.m. Mark Wesley; 9.30 Dave Christian; 11.0 Bob Stewart; 1.30 a.m.-3.0 Dave Christian.
TELEVISION Don McLean/Leo Sayer in "The Old Grey Whistle Test" (BBC-2); "The Doris Day Show" (some ITV regions — other areas see it on different days).

WEDNESDAY

AMMONFORD Civic Hall: **CHICKEN SHACK**
BARROW Civic Hall: **THIN LIZZY**
● See Monday.
BIRMINGHAM Bogarts: **BEDLAM**
BRISTOL Boobs: **INGROVILLE**
CAERPHILLY Checkmate: **BRAVE NEW WORLD**
COVENTRY Mercers Arms: **STEEL PEACH**
CLACTON Princess: **RAY CONNIFF ORCHESTRA**
CRAWLEY Starlite Ballroom: **YAKETY YAK**
● See Saturday.
DONCASTER Outlook (doubling **LINCOLN** Aquarius): **DETROIT EMERALDS**
DURHAM University: **INCREDIBLE STRING BAND**
● Opening night of a mammoth tour by the Incredibles. A total of 33 venues have so far been booked by promoter Derek Block, and there are more to come. The itinerary runs through until late November and includes a major concert at London Rainbow Theatre on November 12. A significant feature of the tour is that the ISB will be performing the entire two-hour show themselves, without the aid of a support act. We reckon this is a genuine instance of giving value for money because, no matter how good a support act may be, it's the top-of-the-bill act whom the customers are paying to see.
EXETER College of Education: **GYPSY-/DUCKS DELUXE**
HNALEY Place: **JIMMY JAMES & THE VAGABONDS**
IPSWICH St. Matthew's Hall: **NEKTAR**
● The band that supported Frank Zappa and the Mothers on their recent British and European dates — and to good effect, we may say. That prestige booking boosted Nektar appreciably, and now they are setting out on a tour of this county in their own right. It is promoted by the A.H. Agency, who tell us there's a great deal of interest in and enthusiasm for the group, amongst local bookers and promoters. So much so, that the tour has already been extended through into mid-November.
KEELE University: **CROW**
LONDON FULHAM Greyhound: **MADRIGAL**
LONDON HAMMERSMITH Nashville Rooms: **COUNTRY GAZETTE**
LONDON Marquee: **FRUUPP**
● See Friday.
LONDON Rainbow: **MAN/DEKE LEONARD'S ICEBERG/JOHN ST. FIELD-/VYVYAN MORRIS**
● Rightly or wrongly, a major London date is always regarded as the highlight of any tour. It comes tonight for the Man package, which set out on its travels in September and is playing gigs practically every night through into November.
LONDON SOUTHBANK Polytechnic: **GINGHAM/RAW MATERIAL**
LONDON TOTTENHAM Royal: **LIMMIE AND THE FAMILY COOKIN'**
LONDON CAMDEN Dingwalls: **FUMBLE**
MANCHESTER Free Trade Hall: **LINDISFARNE/CAPABILITY BROWN-/DARIEN SPIRIT**
● See Sunday.
MANCHESTER University: **HORSLIPS**
PRESTON Guildhall: **DON McLEAN**
PORTSMOUTH Tricorn: **EAST OF EDEN**
SOUTHPORT Floral Hall: **STATUS QUO-/SAVOY BROWN**
STOCKPORT Warren Country Club: **COUNT BASIE ORCHESTRA**
SHEFFIELD Polytechnic: **GEORDIE**
WOLVERHAMPTON Lafayette: **FABLE**
WOLVERHAMPTON Polytechnic: **COLIN BLUNSTONE**
● See Saturday.
YORK Hypnotique: **FANTASTICS**
YORK University: **KILBURN AND THE HIGH ROADS**

RADIO AND TV

RADIO 1 — 7 a.m.-5 p.m. as Monday; 5.0-7.0 "Radio 1 Club" with Stuart Henry (incorporating "Newsbeat" at 5.30); 10.0-12 midnight "Sounds Of The Seventies" with Anne Nightingale/Alan Black presenting "Review".
LUXEMBOURG — As Tuesday.
TELEVISION — "Film Night" traces the growth of rock films, with excerpts from "Blackboard Jungle", "Elvis On Tour", "Wattstax" and "Jimi Hendrix" (BBC-2).

RESIDENCES

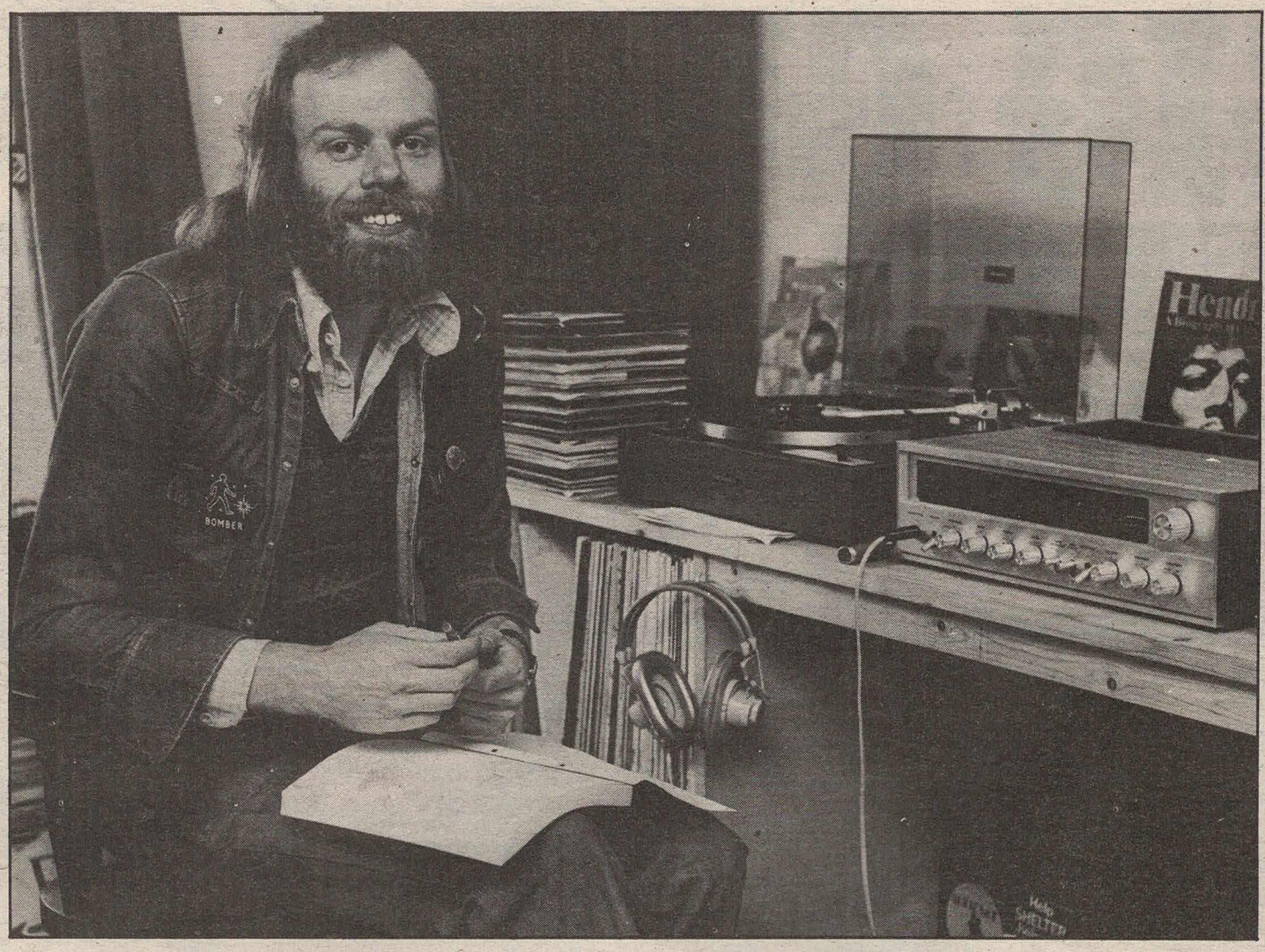
BATLEY Variety Club: **GENE PITNEY**
● Week from Sunday
BIRMINGHAM Dolce Vita: **JIMMY RUFFIN**
● Week from Sunday
BOLTON Copperfields (doubling **MANCHESTER** Broadway): **BOBBY VEE**
● Wednesday for four days. Also appearing at both venues on Sunday.
BRIGHOUSE Stardust Showbar: **PINKERTON'S COLOURS**
● Week from Sunday
CAMBERLEY Lakeside Club: **BRUCE FORSYTH**
● Week from Sunday
GLASGOW Rangers Social Club: **BRENDA LEE**
● Week from Sunday
LONDON Ronnie Scott's Club: **BARNEY KESSEL QUARTET**
● Monday for two weeks
LONDON Royal Albert Hall: **UP WITH PEOPLE**
● Wednesday for three days
LUTON Caesar's Palace: **ROY ORBISON**
● Week from Sunday.
MANCHESTER Golden Garter: **OLIVIA NEWTON-JOHN**
● Thursday for three days
ROTHERHAM Oasis: **PETERS AND LEE**
● Week from Monday. See also Sunday.
SHEFFIELD Bailey's: **BLACKWATER JUNCTION**
● Week from Sunday
SHEFFIELD Fiesta: **FOUR TOPS**
● Week from Sunday. As a prelude to their British concert tour with the Detroit Spinners, the Tops are playing a couple of weeks in cabaret — this is the first, and next week they are resident in Southend. The concert schedule opens in Manchester on October 21 and includes a date at London Hammersmith Odeon on November 3. The Tops are always popular visitors to this country, and promoter Arthur Howes is already talking about heavy advance bookings — so you'd better get in quickly if you want to be sure of seeing them.
SOUTH SHIELDS Tavern (doubling **NEWCASTLE** La Dolce Vita): **TINY TIM**
● Week from Sunday
STOCKTON Fiesta: **NEW WORLD**
● Week from Sunday

FILMS by John Pidgeon

BORN TO BOOGIE
Bolan boogies on and on and on and on- **Hull** Dorchester (Thursday for 3 days).
THE CONCERT FOR BANGLA DESH
George Harrison and friends at monster charity gig. **Colchester** University of Essex (Sunday for 2 days), **Coventry** Palace (Sunday for 7 days — plus STAMPING GROUND), **Harlow** Film Theatre (Sunday for 2 days), **Shilton** Palace (Friday for 2 days).
ELVIS ON TOUR
Presley on stage and off: see him nervous back-stage, ad-libbing oldies, strutting, teasing, joking, reminiscing, and singing as well as ever. **Burnham** Rio (Monday for 3 days), **Loughborough** Curzon (Thursday for 3 days), **Nottingham** Savoy 2 (Sunday for 7 days), **Oxford** Studio (Thursday for 3 days), **Uttoxeter** Elite (Sunday for 2 days).
ELVIS — THAT'S THE WAY IT IS
David Sanders' film of Presley's Las Vegas come-back (his first concert series since the fifties) devotes more footage to the pre-first night build-up than the more recent **Elvis On Tour.** Otherwise there's little to choose between them. **Devizes** Palace (Thursday for 3 days).
GIMME SHELTER
The Stones at Altamont, where it all went wrong. **Bristol** Studio 3 (Sunday for 7 days).
GLASTONBURY FAYRE
Hippies celebrating the summer solstice at Glastonbury, Somerset, in 1971. The film's makers were evidently more interested in the audience than the performers, among whom Traffic stand out. **Croydon** Odeon 2, **Romford** ABC 3, **Sutton** Studio 2, **Wimbledon** Screen 2 (Thursday for 3 days).
GRAVE NEW WORLD/PLOD/PICTURES AT AN EXHIBITION
Three films, shot on videotape and transferred to film, which showcase the respective talents of the Strawbs (several line-ups ago), Scaffold, and ELP. **Bristol** Kings (Wednesday only), **Edinburgh** Odeon (Saturday only), **Hove** ABC (Wednesday only).
THE HARDER THEY COME
Despite the presence of a reggae star (Jimmy Cliff) in the lead role, this marvellous first all-Jamaican production is a fine film by any standards and well worth seeing. **London Tooting** Classic (Monday for 6 days).
IMAGINE/FESTIVAL John and Yoko plus snippets from the **Newport Folk Festival. Clacton** Classic (Saturday only).
IMAGINE/SOUNDS OF THE SEVENTIES
John and Yoko plus Santana, It's A Beautiful Day, Taj Mahal, and the Winter brothers badly filmed on video. **Brighton** Classic, **Southport** Classic (Friday for 2 days).
JIMI HENDRIX
This excellent compilation alternates unsentimental recollections by friends and fellow-musicians with footage of the ace guitar hero on stage. **Birmingham** Futurist, **Coventry** ABC, **Harrogate** ABC (Thursday for 3 days).
KEEP ON ROCKIN'
Bo Diddley, Jerry Lee, Chuck Berry and Little Richard at a 1969 rock 'n' roll revival show. **Luton** Odeon (Saturday only — plus JOAN), **Newcastle** Tyneside Film Theatre (Wednesday only).
LADY SINGS THE BLUES
Maybe it's not **the** Billie Holiday story, but it's a good one nevertheless, and Diana Ross is superb — whoever she looks or sounds like. **Doncaster** ABC, **London Shaftesbury Ave** ABC, **Southend** ABC (Thursday for 7 days), **Altrincham** Studio 1, **Burnage** Concord, **Cheatham** Temple, **Edinburgh** Cameo, **Haverfordwest** County, **Hillhead** Grosvenor, **Hyde** Theatre Royal, **Levenshulme** Palace, **Oldham** ABC, **Rochdale** ABC, **Sale** ABC, **Withenshaw** ABC (Thursday for 3 days), **Hull** ABC (Thursday for 2 days), **Blackpool** Royal Pavilion, **Bletchley** Studio, **Bracknell** Regent, **Cheltenham** ABC, **Chesham** Embassy, **Didcot** Coronet, **Eccles** ABC, **Gloucester** ABC **Halesowen** Lyttleton, **Hereford** ABC, **Scunthorpe** ABC (Sunday for 7 days), **Wokingham** Ritz (Sunday for 4 days), **Ayr** Orient, **Exmouth** Royal, **Salford** Studio 1 (Monday for 6 days).
LET IT BE
The Beatles rehearsing in the studio and gigging on the Apple rooftop. **Croydon** Odeon 1, **Newark** Studio 3 (Thursday for 3 days).
LET THE GOOD TIMES ROLL
Bone up on the fifties **fast** with this rock 'n roll version of "All Our Yesterdays". As well as Chuck Berry, Bill Haley, Little Richard, Fats Domino, Bo Diddley, the Five Satins, the Shirelles, the Coasters, Danny and the Juniors and Chubby Checker, there are clips of Brando, James Dean and others. **Cambridge** ABC 2 (Thursday for 3 days), **Nottingham** Odeon (Sunday for 7 days).
MAD DOGS AND ENGLISHMEN
Straightforward "rock verite" account of Joe Cocker's 1970 US tour. **London** University College (Friday only).
MONTEREY POP
First of the rock festival documentaries — shot two years before Woodstock — and also the best. Performers include Janis Joplin, Jimi Hendrix, Otis Redding, Jefferson Airplane, Mamas and Papas, and the Who. **Leeds** Lounge (Wednesday only — plus CREAM).
RAINBOW BRIDGE/JIMI PLAYS BERKELEY
Lots of hippies, very little Hendrix. In that order. Plus Jimi gigging at Berkeley, Cal. **Newcastle** Tyneside Film Theatre (Thursday for 6 days).
STAMPING GROUND
A West German film shot at the 1970 Rotterdam Pop Festival, this documentary has an impressive list of acts: Jefferson Airplane, Santana, Canned Heat, It's A Beautiful Day, the Byrds, Dr John, Flock, Country Joe MacDonald, Pink Floyd, Family, T.Rex, Soft Machine, Quintessence, and Al Stewart. Nevertheless it's still crummy. **Coventry** Palace (Sunday for 7 days — plus CONCERT FOR BANGLA DESH), **Newquay** Memorial Hall (Saturday only).
THAT'LL BE THE DAY
Not a musical, but a perceptive study of a social misfit of the late fifties, scripted by Ray Connolly and precisely acted by David Essex, Rosemary Leach, and Ringo Starr (finally given the chance to "act naturally"). **Croydon** Classic 1, **Hinckley** Classic, **Newmarket** Kingsway, **Saffron Walden** Plaza, **Salisbury** Odeon, **Tiveton** Tivoli, **Wolverhampton** Odeon (Thursday for 3 days), **Croydon** Classic 3, **East Grinstead** Classic, **Redcar** Regent (Sunday for 7 days), **Ilkeston** Scala (Tuesday for 5 days).
WATTSTAX Mammoth soul concert filmed last year at the Los Angeles Memorial Coliseum. Almost every Stax act was there, including Isaac Hayes, Rufus Thomas, Albert King, and the Staple Singers. **Newcastle** Pavilion (Thursday for 3 days).
YELLOW SUBMARINE
The Fab Four's cartoon submarine trip from Pepperland through the Seven Seas is an A-Z of modern animation techniques. **Romford** ABC (Thursday for 3 days).

Bomber and the Big Apple

YES, your own morsel of minority-style video rock is back and shuffling with all the earnestness of its blue suede chukka-boots. Love it, loathe it, it's all we've got. AUSTIN JOHN MARSHALL attempts to get to the core of The Big Apple — Mike Appleton — vintage wine fancier, tomato-grower and producer of "Old Grey Whistle Test".



ABOVE: "Bomber" Bob Harris; BELOW: "Big Apple" Mike Appleton — "Old Grey Whistle Test" producer

ROCK ON the tube . . . oh dear. Think of "Top Of The Pops" — a glittering turkey running round with its head cut off — continuing week by week to cause grievous mental damage to the nation's children. "In Concert" remains a convenient welcome mat for visiting Americans to wipe their egos on. That leaves "Old Grey Whistle Test" as the best that TV can do to relate to the reality of our own rock scene.

And since it's the only current alternative emotions tend to run extra high. I know that I still get a red mist before the eyes thinking about . . . Crowbar.

Now Crowbar are this loud Canadian dumb-brain outfit who did OGWT during the show's last run, and they got to this number where the guitarist clambered up on to the lumberjack lead singer's shoulders. OK, so it went down a storm in the logging camps — but cold in studio B!

And when Whispering Bomber Harris got around to introducing their second number he said, "Y'know — a lot of people accuse me of exercising a personal choice in selecting acts for this show; the next band to play are proof of the opposite. I admit that I don't personally care for their music, but will accept that there are some people who do."

You see, that's what he *said* — but what his eyes and splayed left hand were signalling simultaneously was, "Look, don't blame *me* for this heap of . . . "

So peace, love, Video Bob. You can't be blamed for Crowbar, or Daddy Long-Legs or even Roxy Music. And you've learned the gentle art of riding out confrontations with The Big Apple. Because it all comes back to the producer — Mike Appleton.

Producers in the BBC enjoy a theoretical independence, and Mike Appleton is no exception. What special quirks, preferences and background qualify an individual for such a position?

In getting to run a show like OGWT you have firstly to cope with the BBC. There's something very awe-inspiring about an institution like The TV Centre, Wood Lane. To make any headway in the hierarchy you need an extra set of eyes — Between the shoulderblades.

Setting up one's own information service inside an organisation like this is obviously essential. Appleton acquired this tactic early on in his National Service, when he learned to stay ahead of the CO by working in the post room and on the switch board.

I'm sitting in Appleton's office — a fairly rough-and-tumble star-posters on-the-wall phone-ringing perspex-wall-chart production office, and Appleton, Bulldog Drummond in clean blue jeans, is leaning back in his chair giving me a large chunk of his morning.

IT'S DIFFICULT to realise just how hot a seat he occubecause Appleton exudes such a deceptive air of relaxed amiability. But he has to fend off the odd hatchet from Light Entertainment — as well as the concentrated resources of the record biz promotion machine.

Indeed — before we'd really got chatting a hatchet came through the door in the form of Mike Fentiman, Executive Producer of the whole of BBC2 late night shebangs.

"I've had to placate Stanley Dorfman who's been complaining to me about the news that 'Whistle Test' is to go in front of an audience and get to a bigger studio."

(This news is denied by Appleton, who nevertheless admits that there may be a move to a bigger studio in the New Year.)

Although Appleton looks every inch "Officer Material", he cheerfully admits that he was a failed officer. "Good thing really — there's nothing more pathetic than a National Service Subaltern."

So he spent his stint in the 13th & 18th Hussars in Germany developing a taste for vintage rock on the NAAFI juke box — for this was the late fifties.

Back in his home town of Bristol he worked for a wine-importing firm and developed a fair taste for vintage wine. A 40 page he wrote home giving an account of a holiday got to the eyes of Desmond Hawkings, head of programming for Western Region BBC, and he was offered a traineeship in radio.

"Ever since I was nine years old I had wanted to be a comedian, but my next ambition was to work for the BBC. And although my family thought, 'Oh Christ a dropout,' I snapped up the chance.

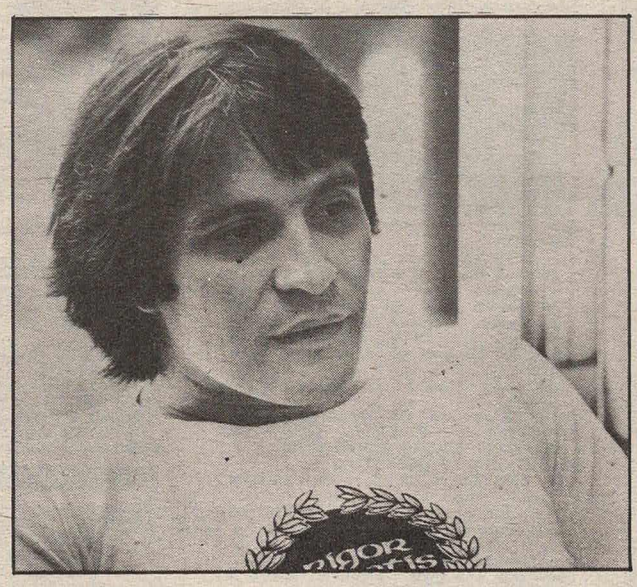
"I actually remember making live sound effects for radio drama — coconut shells for horses' hooves and all that sort of thing. And editing news reports on disc before the advent of tape. You had to mark the point where you dropped the pick-up with chinagraph — again live on the air.

"And then came an opportunity to try for a course in television. I was meant to go along and trail around with a floor manager to learn what was going on. But the floor manager was away on a selection board, and on my first day I found that I *was* the floor manager."

He survived his sudden immersions into the deep end of media, and was ensconced in London by the time BBC2 started.

His own musical predelictions were for jazz, and he was able to make a series of 15-minute studio inserts with artists like Oscar Peterson, Ben Webster, Gary Burton, Tubby Hayes, and Ronnie Scott, and helped to evolve that Late Night Line-up's policy of signing off with a musical item.

"Whistle Test" itself evolved from "Colour Me Pop" and "Disco 2". And Appleton has evolved into one of the most influential figures in British rock music.



HE'S a great believer in evolution. "Audiences take a long time to accept change. I don't like musical intolerance — the rock scene is like a mini-Northern Ireland. 'Whistle Test' is an LP show so I spend an enormous amount of time listening to records."

I mention the non-appearance of a band like Gryphon, who record for a small independent labels that can't do deals like . . . if you accept act 'A' (who are an unknown British act) we'll make sure that you get Act 'B' (who are a big-gun American act on their tour).

So Gryphon are dismissed by Appleton as "a novelty band who may develop something interesting . . . and I'll certainly listen to their next album."

What if there isn't a next album on account of a lack of TV exposure? "I don't want to be pompous, but I can't take on the worries of the whole music world . . ." So Crowbars to you. Gryphon.

We move onto pleasanter topics like, how does he feel about the, for want of a better term, *trippy* graphics and old movie clips and bizzaro visuals which pepper the programme? Could this not lead to an encouragement of the notion that there was a dangerous lair of dopedom in the bosom of video beaurocracy?

"I've got a pretty fair idea that a lot of people watch 'Whistle Test' stoned . . ." But he's at pains to assure me that as far as he knows there are no drugs used in the BBC.

Appleton is feeling the benefits of a month spent at his home on the Hampshire/Surrey border, with his wife and four-year-old daughter Amy (already well into Jimmy Osmond and Annette Peacock). He's trying to sell his Rover 2000, remaining content with the 1927 Alvis, Fiat 500 and mini van. He's been growing tomatoes and trying to forget the music biz.

But now it's New Series Time and getting into a bigger studio is a constant source of concern.

Studio B is little more than a shoebox. And the shoestring budget he has to work with each week shows how much of afterthought "Old Grey Whistle Test" is as far as the BBC is concerned. Would you believe that Appleton has built up an audience rating of up to three million, topping every poll in sight on a budget of £800 per week.

"Actually," says Appleton, "a lot of bands offer to play for nothing."

"This year," he continues, "we hope to bring a series of filmed items from Germany, France and Holland . . ." It's a long way from coconut shells.

A stabilised and steadily more-accepted element in the programme is the laid-back presence of Bob Harris, who follows a series of sometimes ludicrous attempts to find a suitably eclectic figurehead to bring on the bands and talk sensibly about and to everything from the Wailers to Kim Fowlev.

HARRIS ALSO acts as Mike Appleton's eyes and ears for news, he explains, as he (Harris) and I sit in the flat of his publicity agent lady, taking tea the following day.

"Now although Mike runs the programme — for instance we never actually have a production meeting — we have evolved a mutual respect. I feel sure that my credibility with the audience depends on being able to make my own opinions clear.

"But my influence is not as enormous as I would wish. After all, on my Monday night radio show I was used to having two hours a week, 40 minutes needle time, with everything under my thumb.

"And then suddenly -- 'Whistle Test' and a 75 per cent larger audience. The responsibility feels quite awesome."

Harris in the flesh is more relaxed and speaks at about 6Db louder than on the screen. But I take his point about the general pressure of TV to be aggressive, and his own quiet, low-profile attempts to create a more human style of presentation.

He's really so nice that I feel quite unkind mentioning the excruciatingly embarrassing Kim Fowley interview.

"Yes, well" — the splayed left hand is doing these sort of air-chops "that was the first programme we did which wasn't open-ended. And I was having a lot of trouble trying to draw Kim Fowley to a logical conclusion and follow the frantic signals of the floor manager who was desperately making propellor movements with his arm . . . it was all a bit . . . heavy."

Harris is Street People. He started "Time Out" magazine with Tony Elliot in those carefree days of '68 and as well as being co-editor took the first issue down to the Richmond Festival and sold it to the audience.

Fate and the discerning finger of Mike Appleton picked him out to front OGWT in September '72 and he now has a swelling postbag of 60 letters a week. He takes his job seriously, but not himself.

For all Harris's tendency to exaggerate the importance of American country-rock artists, for all Appleton's little quirks, like the title of the show itself, a snook cocked at a long-dead Tin-Pan Alley, I shall remain an addict.

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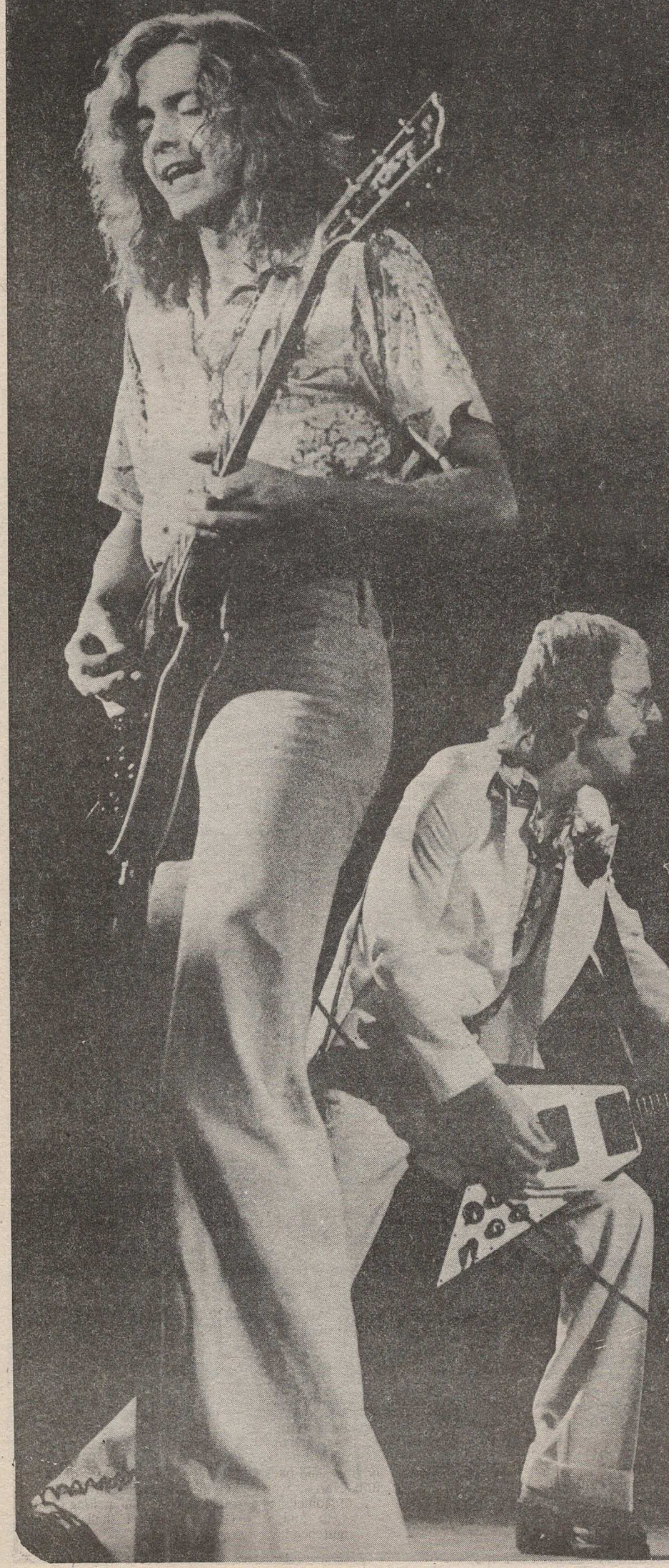

THURS. 11th Oct. Guildhall, PORTSMOUTH
SAT. 13th Oct. The Kursaal, SOUTHEND
SUN. 14th Oct. Colston Hall, BRISTOL
MON. 15th Oct. The Stadium, LIVERPOOL
TUES. 16th Oct. City Hall, SHEFFIELD
WED. 17th Oct. Appollo, GLASGOW

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October 9 LEEDS Town Hall
October 10 SOUTHPORT New Theatre
October 11 LIVERPOOL Stadium
October 12 LONDON Rainbow
October 13 LONDON Rainbow
October 15 PORTSMOUTH Guildhall

SOLD OUT

phonogram

FOLK

ERIC WINTER

ONE THING I didn't have space to talk about in my Loughborough festival report. There are always a lot of "unofficial" events . . . . not least of which are the Winter family parties. At one of them some of the Headington Quarry Morris Men dropped in, and at one point the Headington squire, Barry Jones joined his "men" Bob Grant and John Graham for a spirited, bawdy and boisterous rendering of "Old MacDonald Had A Farm" that split more than a few sides. He recruited Martin Carthy and me to aid and abet the suggestive gestures, and for a while we had the meandering help of Cliff Hall of the Spinners. Must be the best folk group this year.

And there was one exquisite moment of magic at the other party. Jeannie Steel, Martin Winsor's wife is a lady not much given to public singing, but I tell you that she sang one Scottish song like I have not heard a female singer sing in the last twenty years, so help me. The atmosphere was so charged you could have picked it up in lumps.

(Keep the booze flowing, Eric — Ed.).

IAN A. ANDERSON of Village Thing Records hosts an evening at the Three Horseshoes, Hampstead, London, on October 10, when his group Hot Vultures make their London debut. Also on the bill are Dave Peabody, and Lackey & Sweeney, all of whom have albums from Village Thing right now. "We intend to bring back some balls to contemporary folk music," says Ian.

CLAY CROSS Derbyshire is the scene of a "proper" folk talent contest. At Sunday lunchtimes at the Miners Welfare, over a period of months, the Clay Cross club are to put on local (and other) aspirants. "This," says organiser Albert Ferguson, who's competing with his sister Carole, "is not one of those one-song-and-off affairs. Everyone will get a twenty-minute spot, with only four entrants to each heat." Final will be judged on Easter Saturday next year (April 13, for the superstitious). Details from Albert at 30 Curbar Close, North Wingfield, Chesterfield, Derbyshire.

RADIO TWO'S Folkweave programme (Thursdays, 9.00 to 9.30 p.m.) will visit Heptonstall club on October 4, with Slack Bottom and Nevis. October 11, they present a special Loughborough festival programme. October 18, Bothy Folk club at Southport, with Roy Bailey. October 25, Ripley club, with the Wayfarers and Tony Capstick. On November 1, producer Peter Pilbeam presents "A Web Of Witchcraft" spun by Bullock Smithy with Christine Wilkinson, written and narrated by Ken Campbell — a special programme to mark the first day of the pagan winter.

Congratulations and much happiness to the lovely American singer Sara Grey. She's already made her home in this country, but is now certain to stay since she married Andrew Means, folk writer and critic (last Saturday). I'm sure the whole folk scene wishes them both well.

Roy Guest and Seamus Ewens of the Howff move down the road to the Roundhouse (opposite Chalk Farm Underground, London) for a series of folk concerts. This Sunday, Bert Jansch and Carolanne Pegg. October 14: John Renbourne and friends, with Major Wiley. November 4: Al Stewart and friends.

At the Howff itself, tonight (Thursday) till Saturday, you can hear the Setia Utama Band, playing folk and progressive music. From next Tuesday: Major Wiley, and the Tinkers.

A Time Called Happiness, Reg Copper's group from Nottingham, appear on Sundays at the Strathdon Hotel, and on Wednesdays also, on which nights admission is free and they give away free bottles of wine. Hard to believe, but that's what Reg says. The group has just made a single for the Major Oak label, and are preparing an LP for them, besides an album for a larger label. AT C H hope to tour the USA next year.

Southampton saw a new club last night (Wednesday) when Dave Keast opened up at the Arundel Centre Inn with Jake Thackray. Dave's Southsea Centre Hotel venture (Sundays) is doing very well, and Southampton should be a winner too with guests lined up such as Colin Scot (October 10), Harvey Andrews and Graham Cooper (17), Foggy (24), Gryphon (31), and Silvo and Moses (November 7).

October festivals

CLECKHEATON (3 to 6 October)
West Riding of Yorkshire folk festival with a ceilidh on Wednesday, folk concert on Thursday (George Hotel) and a talent contest on Friday. Saturday's the big event with **Nic Jones/Gallery/Mike Harding/Bob Davenport/Derek & Dorothy Elliott/Stefan & Liz Sobell/The Rakes/Bill Price** . . . all at the Town Hall, 12 noon to 4 p.m. Morning parade at 11.00 a.m. Concertina workshop (Town Hall) with Neil Wayne at 4.30 p.m. Big ceilidh (again at the Town Hall) evening at 7.00 p.m., includes election of the barley Queen. Lots of dance teams and the **Bradshaw Mummers** throughout the day at Cleckheaton, Batley, Dewsbury, and Heckmondwike. (Wendy Price, Broomfield House, Dewsbury, Yorks).

STOWMARKET (6 October)
Folkeast, the East Anglian English Folk Dance & Song Society event at the Mid-Suffolk Sports Centre. Singers, pipers, dancers (sword, morris and square). **Janice Harvey/ Graham Thomas/Stained Glass/Crofters/ Redbridge Band/East Suffolk Morris Men.** (Peter Dashwood, 16 Hatter Street, Bury St Edmunds, Suffolk.)

BRISTOL (13 October)
Floating festival aboard the M.V. Balmoral, which sails (8.30 a.m.) from Avonmouth to (weather permitting) Lundy Island, or otherwise Clovelly, and back to Bristol by about midnight. Hope the M.V. doesn't sink with a crew of **Dis Dizley/Bristol Shantymen/Mike & Jacquey Gabriel/ Pigsty Hill Light Orchestra/White On Black/Colin Scot/Talisman/ Paul Weaving & Chad/Burgandy** . . . and several other thousand deckhands. Sounds like a gas and I shall be there with Roy Carr's sailor hat on. (Reg Mann, Tweenways, Chilcompton, near Bath.)

STEVENAGE (13 October)
Herts song fair at Bowes Lyon House from 11 a.m. to 11 p.m. **Nic Jones/Peter Bellamy/Pete Nalder** will lead the gathering . . . and there will be "something going on all day". In the afternoon Bellamy will do his Kipling workshop, very successful at this year's Loughborough festival. Nalder will do a bit on folk song presentation and interpretation. Local singers will support the main guests in an evening session. (Mac Jones, 51 Standon High Street, Standon, Ware, Herts.)

LONDON (19 to 21 October)
Annual beanfeast at Cecil Sharp House, where the London festival has built up a solid reputation stretching back to (believe it or not) 1958. **Planxty/Noel Murphy/Marian Segal & Dave Waites/Bob Pegg & Nick Strutt/Bully Wee/Vin Garbutt/John Foreman/Packie Byrne/ Martyn Wyndham Read/Dave Cooper/Mandrake/Tommy McCarthy/Tony Foxworthy** Special workshops on English Longbow and Medieval Society, Cornish folklore, and a contemporary song event from Pegg & Strutt, Segal & Waite, who chair a song surgery on the Saturday afternoon. (Della Hilton, 93 Inverness Terrace, London W2.)

EXETER (20 October)
Folkwest at the Barnfield Theatre. An all-day event featuring two concerts, with **Trotto/Exeter Morris Men/Bob Cann** (who presents a team of traditional step dancers from Dartmoor)/**Dartsiders Band.** (Bill Rutter, 3 Barnfield Crescent, Exeter, Devon.)

CRAWLEY (28 October to 10 November)
A town festival that embraces Pinter ("The Caretaker"), the Chris Barber band, "A Midsummer Night's Dream" — yea, Shakespeare. Jazz artists include **Barber/Collyer/New City Jazzmen/Graham Collier.** Folk artists include **Shirley & Dolly Collins/ Dick Richardson/Broadwood Morris Men.** Poetry, Offenbach ("La Belle Helene") and Beethoven. Everything for everybody. (Festival Office, 19 Station Road, Crawley, Sussex.)

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Friday,	October 12th.	Peterborough Technical College.
Saturday,	October 13th.	Swansea University.
Sunday,	October 14th.	Sundown, Charing Cross Road, London W.1.
Thursday,	October 18th.	Greyhound, Fulham Palace Road.
Saturday,	October 20th.	Lanchester Polytechnic, Coventry.
Friday,	October 26th.	Birmingham University.
Saturday,	October 27th.	Bangor University.
Monday,	October 29th.	Cats Whiskers, Burnley.
Tuesday,	October 30th.	Malvern Youth Centre.
Wednesday,	October 31st.	Liverpool University.

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FRONT ROW REVIEWS

Judy Collins/ Albert Hall

ON MONDAY at the Albert Hall, Judy Collins gave a very successful concert. Her singing was quite sublime at times, and her material was as fine as ever.

She appeared with her band, of pedal steel guitar, piano, harmonica, bass and drums, a line-up which I feel is not ideal for the Albert Hall. On its own, her voice can fill out those huge domes, but at times it seemed as though the band and her were politely trying to get in each other's way.

Certainly, the band at times seemed unnecessarily subdued, especially considering what a powerful voice she has; but it's a minor carp, for there was much in this concert to enjoy.

Things began quietly with Pete Seger's "Oh, Had I a Golden Thread," and the pace quickened with "Someday Soon."

Her third song was "City of New Orleans."

This is a wonderful train song, written by Steve Goodman, which has received no attention at all over here (apart from Rosko's single-handed attempt to launch Hopeton Lewis' version into the charts). It again shows clearly that Judy Collins always picks winners when she chooses her songs.

The song she made famous, "Both Sides Now" followed, and was wnthusiastically received, though at this point it seemed that the band were a little desultory, and an unnecessary distraction from her vocals.

The lively "Fisherman's Song" followed, after a discussion about the political implications of the song. Then the song that Stephen Stills might have written about her, "So Begins The task." Also, "The Dealer", a particularly attractive song, and "The Hostage" and "Who Knows Where The Time Goes", before the first half closed with Richard Farina's "Hard Lovin' Loser".

She appeared alone for the beginning of the second half, and accompanied herself, and from this point she really won the audience. She opened with two Leonard Cohen numbers — "Suzanne" and "Famous Blue Raincoat" — no-one sings Cohen as well as she does.

Next, she moved to the piano to play some of her own compostions, of which the first was "Secret Gardens".

This is a brilliantly atmpspheric song, full of beautiful images about early memories of a vanished world. In its evocation of a forgotten childhood, it has the poetic qualities of Laurie Lee's "Cider with Rosie." She sang it perfectly — a sentimental song without trace of sentimentality.

After that, "Since You Asked", "Holly Ann" and "Song to Martin" — all serving to amplify the point that her compositions are now as good as other people's songs that she transforms into perfect vehicles for herself.

This section was patricularly successful — the only other accompaniment had been a hoarmonica in "Song for Martin".

The band returned for "Open The Door", which might have been a participation song had the audience been able to match her vocal pyrotechnics.

I've never particularly liked "Chelsea Morning" by her, preferring Joni Mitchell's original. After that, there was her only new composition, and anti-war song which I found hard to grasp on first hearing; the song ran straight into "Sons Of", with a lovely rippling piano.

For an encore, there was a brilliant version of "Bird On The Wire", with fine, soaring pedal-steel, and for once the band was not afraid to make itself heard.

Judy Collins' superb voice dominated, as it had done all evening. She's one of those performers who's even better live than on record. It was a very memorable evening.

Bob Woffinden

Alex Harvey/ Marquee

THE ALEX HARVEY BAND played London's famed Marquee Club last Tuesday. The building was later reported to be "in critical condition, but doing as well as can be expected."

The incident occurred when the self-styled 'pop' singer — who openly admits to a criminal record — reportedly played a 'gig' to a mass of crazed youth — mainly Scottish — at the famous venue. Scenes of near-hysteria followed in which the frenzied youths danced and chanted menacingly. There were no arrests.

A fan, who declined to be named, told NME: "Och, mon. Ah was awa'. Ah havnae seen the wee mongrel perform better. Him an' that Zal Clemenson. Wha', he hadnae got his whiteface clown makeup on, but the wee mannie stomped aroun' the stage till I thought I was fit ta bust."

Clemenson, who plays the electric guitar for the Harvey Band, was understood to have excelled himself.

One of the controversial songs which Harvey, 77, is understood to have performed was the singer's controversial "Ain't Nuthin' Like a Gang Bang".

A spokesman for the Scottish Office later said: "We decline to accept any responsibility for this kind of filth, which can only give a bad name to our policy of encouraging industry to settle in the Highlands and Islands. Won't you take one of these brochures?"

Harvey, 77, declined to comment on suggestions that he was "about to make the Big Time" but added: "Och, mon, see ma wee publicist — him o'er there in the corner with the Boy Scout uniform and the loaves of French Bread."

The publicist, later alleged to be one Simon Puxley, 36, declined to be photographed.

Alex Harvey is a controversial 77.

Tony Tyler

Peter Hammill/ Commonwealth Institute

"I KNOW that I'm not playing many gigs these days — but I will try to do some more in the future" said Peter Hammill announcing "In The End", the last number of his concert at the Commonwealth Institute last Wednesday.

Peter had to promise to be back soon; the audience reception at his first London appearance since Van der Graaf Generator's split last year was so tremendous that we all wondered why Peter doesn't visit London more often.

His style is unique and combines a vast use of his vocal range with very powerful playing of grand-piano and acoustic guitar.

The music might appear to be very simple, but on closer listening you can discover that it holds an entire orchestral arrangement.

The lyrics are most important, they are beautiful poems about happiness and depression, mainly the latter.

Peter has the rare knack of capturing the split second of the highest or lowest moment of emotional feeling and developing this into a song.

He has been writing a lot during the past year and on Wednesday he offered a preview of things to come in his next album.

"The Lie" has been his opening number since he wrote it a few months ago and I am looking forward to it being recorded.

"House With No Doors", from the Van Der Graaf repertoire, followed and it was welcomed by a warm applause.

Nearly all the numbers from his latest album "Chameleon In The Shadow Of The Night" were performed — "German Overalls", "Slender Threads", "What's It Worth", "Easy To Sleep Away" — and some also from "Fool's Mate", like "The Birds" and "I Once Wrote Some Poems".

His performance was strong and immaculate and it reached the highest point with the old "Refugees", one of the best songs ever written.

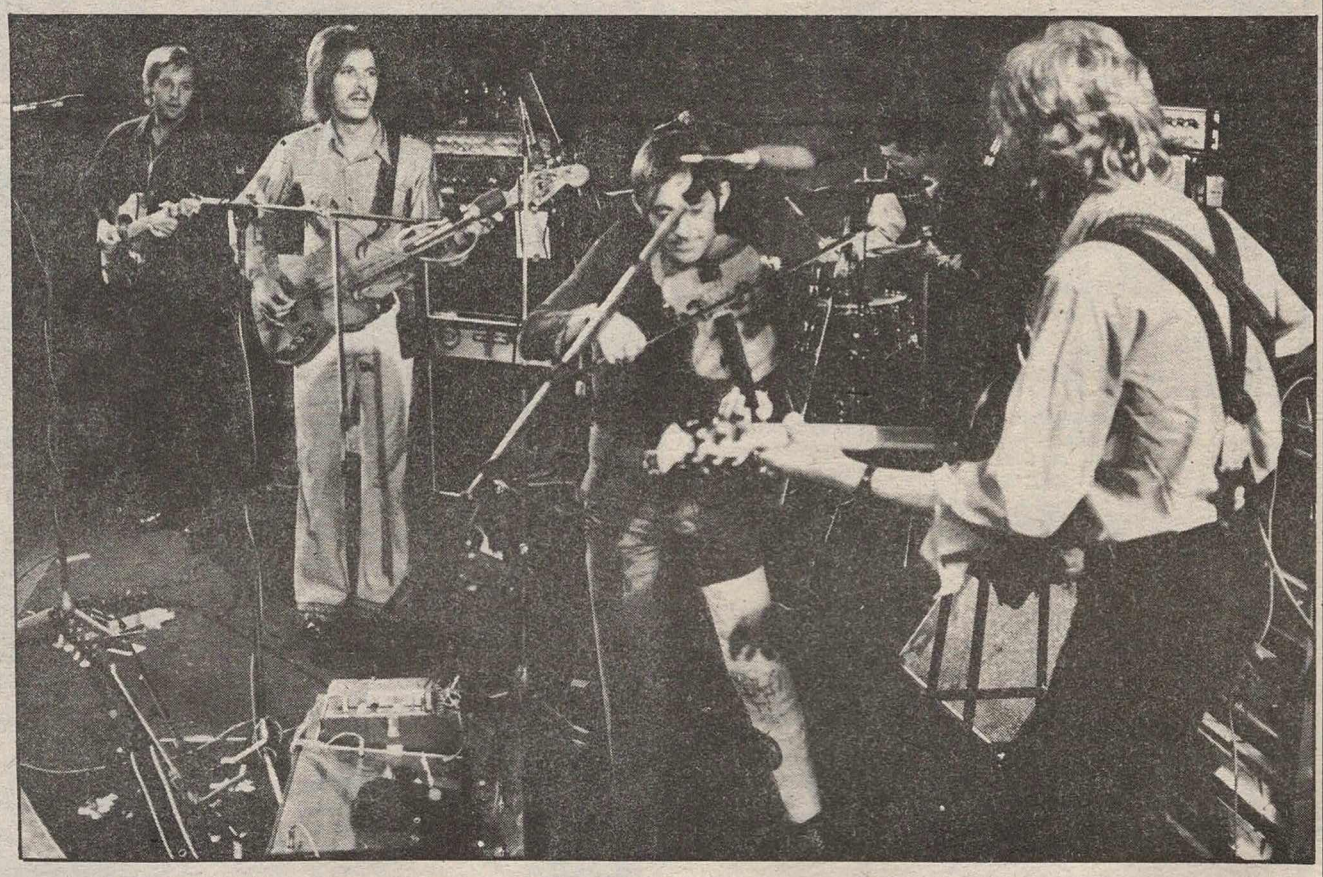
A five minutes standing ovation marked the end of the concert. Peter Hammill is going to be a big star — I said it a long time ago, and I will keep on saying it.

Earlier Darien Spirit, a new act from Charisma, played a nice set of soft compositions. They are a duo comprising the voices, guitars and piano of Jack McAllister and Harry McDonald.

A few months ago they recorded "Elegy To Marilyn" a promising collection of self penned songs.

Darien Spirit are still inexperienced, but they showed enough potential to deserve some future attention.

Armando Gallo



Fairport/ Lyceum

HEAR YE, O SWIMMERS in the sequinned sewers of star-rock . . . Fairport's latest Convention gotta message for your head and your feet and the pit of your stomach — and it's this: this outfit are without doubt one of Britain's most important bands.

The message had been a long time coming to London but it came across with the roar of 2000 sweetly-tuned watts to fifteen hundred faithful pilgrims to Mecca (Land of a Thousand Bouncers) — which was a gratifying surprise to the band who had expected to see 30 yards of red carpet.

No worries: the carpet had been well covered with bodies long before Convention Time, politely and patiently listening to Clancy and the Steve Gibbons Band.

With little delay and less bullshit Fairport took command shortly after nine and ruled the proceedings with cheerful authority for the following two hours.

The chemistry of the band works like this: Mattacks, Peggy and Dave Swarbrick form a solid British core centre stage, with San Franciscan Jerry Donahue's relaxed but purposefully brilliant lead guitar on the left flank and the wiry Aus presence of Trevor Lucas on the right.

It looks a settled, strong lineup, and they hit sure, hard and often.

Obeisance was respectfully paid to The Most Famous Ballroom in the World by Dave Mattacks, as a pencil spot picked him out: "Good evening ladies and gentlemen, my name is Ken Mackintosh . . ." — after all, he didn't pay his dues to Show Bands all those years for nothing.

Only two pieces had been retained from earlier Fairport days — a re-worked "Sloth" containing an impressive bass solo from Dave Pegg, and "Dirty Linen".

Most of the set was material from the new album, the changes being expertly rung between power, speed, good-time folk-rock and dazzling musicianship. One high spot in many was Swarb's adventure with an Echoplex on Lucas's "Bring 'Em Down". Another was Donahue's Japanese Bluegrass hybrid "Tokyo".

It needed only the slightest encouragement from a lame, but game Swarb to get the crowd off their butts and jigging. Then when after one encore set of Rock 'n' Roll classics the band were hauled back for the second encore the crowd's delight knew no bounds as Sandy Denny joined them for "Down On The Flood".

Austin John Marshall

Elton John/ Boston, Mass.

WHOEVER FIGURES out exactly why more than 20,000 turn out to see Elton John will have found the secret of rock 'n' roll power.

Sex just ain't in it: he's five feet tall, tubby, and thinning on top. And they're not just there to rubberneck his clownish outfits.

A lot of it is to do with the fact that he's written some good songs, an assessment he endorses by bringing his co-writer Bernie Taupin onstage to bang a tambourine and take a bow, but the rest is mainly down to showmanship.

He took the stage at the Boston Gardens in a lurex suit with "Elton" emblazoned across the front and "Hercules" down each trouser seam, peering through outrageous tinted glasses. The crowd went spare.

Each familiar song he performed was received with similar abandon by the audience — "Elderberry Wine", "Your Song", "High Flying Bird", "Honky Cat", "Rocket Man" — and, more impressively, his new songs provoked a reaction normally reserved for old favourites.

He manipulates the audience brilliantly, lifting them on to their feet when he wants it that way, then settling them down again to listen. His back-up musicians are the perfect foil to his frenetic performance, supplying power and colour alongside his generally percussive piano work.

It's all great fun. Only when he plunges into a half-hour version of "Madman Across The Water" does he take himself seriously, perhaps attempting by this grandiose monstrosity to prove that all those who slagged it off as the self-indulgent nadir of his career were wrong.

They weren't.

At exactly the moment it always does, the set ended, except, that is, for the first encore, "Saturday Night's Alright For Fighting", and then the second encore, "Honky Tonk Women".

At Boston Gardens he broke the pattern. Not that he played anything different for the encores, but he returned after the first to announce the presence of somebody special who was going to come up on stage and jam.

Maybe not everybody caught the name Stevie Wonder or maybe they didn't believe what they heard, but as soon as he was led up the steps on to the stage and across to an electric piano, the auditorium erupted with a vast howl of delight.

In fact, simply appearing was the most impressive thing Stevie did, since he had to play along with the conventional "Honky Tonk Women" and when he tried to break into "Superstition" was immediately led back into the song and subsequently off the stage. Ain't nobody can steal the show from Elton John.

— John Pidgeon.

Edwin Hawkins Singers/ Workington

WORKING WITH a totally inadequate public address system and an over-amplified backing group, the Edwin Hawkins Singers did well to be called back for an encore by a sympathetic audience in Workington's Carnegie Theatre last Thursday.

The turn-out was meagre, about 50 people so the atmosphere was not all it may have been with a full-house.

Gospel singing is repetitive, simply to facilitate audience participation. But although we did clap and sing-along for some numbers (only when requested to do so by Mr. Hawkins himself) we weren't quite the makings of a joyous congregation.

The eight singers and five instrumentalists crowded on to the stage at eight o'clock among an organ, a piano, a set of drums and a couple of amplifiers and began with Dylan's classic "Blowin' in the Wind".

They stood around between numbers while backstage technicians flustered to eliminate microphone feedback. "I must apologise for the system, but it's not mine," said Mr. Hawkins. They took a short break for refreshments and returned at nine.

The next number gave way to a long instrumental middle section, during which the singers dispersed and Mr. Hawkins introduced his musicians who took turns to improvise solos.

"I Don't Know How To Love Him" from Jesus Christ Superstar was sung very nicely, although a shaking PA speaker sounded like a fuzzed lead guitar in the background.

They finished with their multi-million selling single "O Happy Days", and came back for one more to pay tribute to what Mr. Hawkins called "a wonderful audience".

John Walker

Taylor, Swann & Carter/ Q.E.Hall

I'VE SAT through more folk evenings than I can remember, and on some occasions I've been disinterested in the more contemporary of our songwriters because they don't always write adult songs.

At the Queen Elizabeth Hall, London, last week, there was a real treat. Two hours of intelligent (and, of course, entertaining) songs from Jeremy Taylor, Donald Swann, and Sydney Carter.

They're all caring people and it comes through in songs such as "Lord Of The Dance" (Carter), "Jobsworth" (Taylor), and "I Sit Beside The Fire" (Swann — taken from Tolkien's "Lord Of The Rings"). But that doesn't mean to say they are in any way solemn. Some of their stuff is extremely funny.

Performing as a trio, for instance, Sydney's song "I Want To Have A Little Bomb Like You", or his send-up of trendy religionists in "Keep On Swinging The Censer Round", they were hilarious. Most of their songs have some kind of a message, but they never sound pious, arrogant, holier than thou. Indeed, the keynote of the show was entertainment.

Musically too Carter, Swann and Taylor are very adept. Swann's rippling accompaniments and Taylor's guitar work are pure delight.

Eric Winter

E.G. Management in Association with John & Tony Smith & Chrysalis

Present

ROXY MUSIC

with special guest artiste

LEO SAYER

OCTOBER	
19th October	LEEDS
21st October	BIRMINGHAM, TOWN HALL
22nd October	SHEFFIELD, CITY HALL
23rd October	BRADFORD St., GEORGES HALL
27th October	LIVERPOOL, EMPIRE
28th October	MANCHESTER, FREE TRADE HALL
30th October	LEICESTER, DE MONTFORT HALL

NOVEMBER	
2nd November	GLASGOW
3rd November	EDINBURGH
4th November	NEWCASTLE, CITY HALL
5th November	BRISTOL
6th November	BOURNEMOUTH, WINTER GARDENS
8th November	SWANSEA
10th November	LONDON, RAINBOW
11th November	LONDON, RAINBOW

Chrysalis

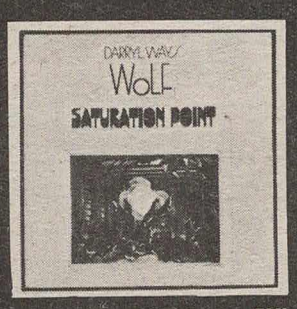
BY ARRANGEMENT WITH DECCA PRESENT

DARRYL WAY'S WOLF

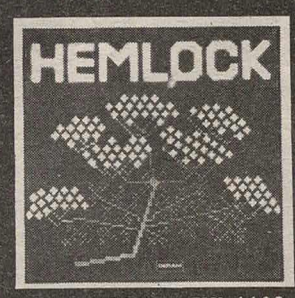
IN CONCERT WITH

HEMLOCK

PETE BROWN



'Saturation Point' Deram FML 1104



'Hemlock' Deram FML 1102

DATE			VENUE
5th	October,	Friday	Woolwich Polytechnic
7th	October,	Sunday	Birmingham Town Hall
8th	October,	Monday	Bedworth Civic Hall
11th	October,	Thursday	Leicester De Montfort
12th	October,	Friday	Leeds Town Hall
13th	October,	Saturday	Norwich Tech
15th	October,	Monday	Glasgow City Hall
16th	October,	Tuesday	Southport Floral Hall
17th	October,	Wednesday	Carlisle Market Hall
18th	October,	Thursday	Hanley Victoria Hall
19th	October,	Friday	Bolton Albert Hall
21st	October,	Sunday	Chatham Central Hall
22nd	October,	Monday	Barry Memorial Hall
23rd	October,	Tuesday	Bournemouth Winter Gardens
24th	October,	Wednesday	Oakengates Town Hall
25th	October,	Thursday	Liverpool Mountford Hall
29th	October,	Monday	Middlesborough Town Hall
31st	October,	Wednesday	Manchester Free Trade Hall
1st	November,	Thursday	Dorking Hall
*11th	November,	Sunday	Roundhouse, London

ALL VENUES OPEN 7.30p.m. ALL TICKETS 66p

*PRESENTED BY GEMINI

Ireland

EYES DOWN for the latest and greatest dates in Ireland's booming winter beat bonanza.

Oh, yes folks — this is where it's All Happening.

Al Stewart kicks off a six-day concert tour of the Emerald Isle on October 16 and Joburg Hawk are now definitely down for a trio of college dates, playing Coleraine (October 26), Dublin (27), and Belfast (28).

East of Eden will appear at no less than twelve venues when they arrive here on October 30 — more details later.

Ingroville's Irish dates in November are Queen's Belfast (8), NUU Coleraine (9), and Trinity, Dublin (10), while the JSD Band will take the 16th, 17th and 18th as their schedule for the same venues.

As previously advised, Frupp will not undertake a Christmas tour this year, but instead aim to jet in for a nine-day visit, commencing on November 20.

And Belfast's Fab Four are presently finalising a half-hour BBC TV film to be shot during their visit, and an ambitious Whitla Hall concert with the Northern Ireland Youth Orchestra. Sounds nice, lads.

Other definites for December include Stefan Grossman at Queen's, Belfast on the 1st, and Nucleus on the 8th, and Country Joe McDonald's All-Stars an exciting probable for the beginning of the month.

Hawkwind freaks may also hold out hopes for an Irish visit by the sonic assassins at the end of January.

WHAT SPRINGS immediately to mind from all the preceding information is that if it weren't for the social secs at our colleges and universities, the concert business in Ireland would be in a very sorry shape indeed.

Non-campus music by overseas visitors is now limited to maybe three or four occasional venues.

In a country so long starved of musical spectacle, it hardly seems likely that outside concerts are no longer a commercial proposition.

Why, even Jimmy Savile drew an astoundingly large audience of 17,000 to a remote part of County Antrim two Sundays ago, and his supporting act was just a couple of local pop bands.

The mind boggles at the thought of, say, a Stones concert. What about it, Mick?

AFTER MUCH soul-searching and scratching of heads, it looks like the Plattermen have finally got themselves a name they can use without acute embarassment.

The weighty jazz/rock ensemble will henceforth be known as Hammer — not a name likely to endear them to Irish ballroom promoters — but eminently more suitable for releasing rock records and touring abroad.

It is perhaps possible that showband advertisers will bastardise the name to Hammermen — and keep everybody happy.

Colin McClelland

The Wales and Scotland columns have been held over this week

Clockwork Jesus

GOD AND ROBERT STIGWOOD. Now there's a heavy combination. Batman and Robin, Paul and Paula, Brewer and Shipley — none of 'em can even begin to compete.

So now "Jesus Christ Superstar", the brainchild of Andrew Lloyd Webber and Tim Rice, hits the screen with the proverbial soggy thud, apparently dedicated to the proposition that Jesus was the first ever wimp-rocker.

Anyway, it starts out with this bus load of freaks driving through the Israeli desert in clouds of dust. They unload a bunch of costumes and props and stuff, and start putting up the sets.

Then one of the more nondescript amongst them clambers into a white nightshirt and stands framed against the skyline as those familiar mighty chords well up out of the quadrophonic sound system, Ahhh. Ecstasy.

Basically, the movie is a rather uninspired version of the original with all kinds of cutesy tricks like having the priests hold their councils on large pieces of scaffolding, having jets and tanks zooming in and out of the action, dressing the apostles in a mixture of Biblical drag and hippie tat and (wait for it) putting the Roman soldiers in purple T-shirts, steel helmets and alternate rows of prop swords and machine guns. Get the significance? GET THE SIGNIFICANCE? GET THE . . .?

As ever, Judas has all the best songs. Carl Anderson, in velvet flares and what the album sleeve note describes as "an embroidered tunic" looking as if he'd just wandered off the "Superfly" set, has no trouble at all in stealing the entire movie.

He certainly doesn't have any competition from ol' JC, given an extremely weak-kneed portrayal by Ted Neely. Director Norman Jewison could have gotten a ballsier performance from Christine Jorgensen.

Yvonne Elliman depicts a decorative if rather limp Mary Magdalene (a far cry from Dana Gillispie's more powerful performance in the London theatre version). And Barry Dennen gives a nicely-judged impersonation of Pontius Pilate.

Joshua Mostel has "JCS's" only funny moment as King Herod, a fat, faggy sybarite surrounded by pretty young men and muscular spade chicks.

Basically it comes down to whether you actually *like* "Jesus Christ Superstar". I've always felt that there's only two or three songs that actually work, and the rest of it sounds exceedingly uncomfortable. Certainly the movie doesn't help matters much.

It's remorselessly tasteless, distressingly heavy-handed, and full of elephantine skittishness. What a distinguished director like Norman Jewison is doing involved with such a clumsy movie is totally beyond me.

Possibly the most absurd scene in the entire movie is the final sequence where the Ghost of Judas performs "Superstar", intercut with the Crucifixion.

Anderson, dressed in a white fringed creation midway between Elvis-at-Las Vegas and Sly-at-Woodstock, descends from the sky on a crane (hello Arthur, how's Spain?) and rocks on with a bunch of go-go girls under monstrous arc lights set up in the desert.

The coach parties are gonna love this one. It will run and run, to coin a phrase. Me, I'm waiting for the next products from the "Jesus Christ Superstar" factory.

Maybe Mr. Stigwood will commission Ralph Bakshi to do a cartoon version, or on the other hand, they can remake it with Ginger Baker in the title role, giving him the chance to declaim his famous "Sand . . . sand everywhere . . . death is no stranger to the desert" speech from the cross.

Actually, the possibilities are endless.

They can do it with an all-black cast (except for Judas, who will be white) and call it "Jesus Christ Superfly," or they could do a nude version under the name of "Oh Calvary". It's certainly the best movie I've ever seen, at least since "Beyond The Valley Of The Dolls." **Charles Shaar Murray.**

Nazareth

After 'Broken Down Angel' and 'Bad, Bad, Boy' A Great New Single

THIS FLIGHT TONIGHT

MOON 14

TOURING—OCTOBER THROUGH NOVEMBER

October,	18th.	Stadium, Liverpool.	October,	27th.	City Hall, Sheffield.
October,	19th.	City Hall, Newcastle.	October,	29th	De Montfort Hall, Leicester.
October,	20th.	Empire, Edinburgh	October,	31st	Top Rank, Southampton.
October,	21st.	Appolo, Glasgow.	November,	1st	Civic Hall, Dunstable.
October,	22nd.	Free Trade Hall, Manchester.	November,	2nd	Corn Exchange, Cambridge.
October,	23rd.	Town Hall, Birmingham.	November,	3rd	Kursaal, Southend.
October,	24th.	Town Hall, Leeds	November,	4th	Top Rank, Reading.
October,	25th.	Top O The World, Stafford.	November,	9th.	Rainbow Theatre, London.
October,	26th.	Victoria Hall, Hanley.	November,	10th.	Guildhall, Preston.

Mooncrest

Marketed by B & C Records, 37 Soho Square, London W1.

FRONT ROW REVIEWS

Georges Moustaki/ Q.E.Hall

THE QUEEN Elizabeth Hall was sold out three weeks previously, for Moustaki's only British performance on Saturday to an audience that was well-to-do enough to have been able to go to a school that taught French properly and with the time to keep in practice.

That is of course besides the large French contingent present, with whom he is already well-known.

The man appeared in white, guru-like, and made a good attempt at being unassuming. After introducing his musicians, Jean Charles Capon on cello, Benoit Charvet, guitar, Jean-Paul Betailley, percussion and Michel Gaudry, bass, he slipped quietly into a two part set which contained fifteen songs, all in French, and all uniformly simplistic.

He has been compared with George Brassens (to whom Jake Thackray is so close) but he has neither the same humour nor the same tone, being less cynical, more detached and with a voice not unlike a tepid Charles Aznavour.

The first half was something of a disappointment, for he is essentially a passive performer, who remains apart from his music. As a result his caressing, lulling vocals lacked the impact familiarity might give them and produced the sensation of a pleasant, if rather boring monologue.

There was however the light, lilting 'Mediterranee' which cunningly brought one round to its theme phrase with a gentle firmness that charmed and 'Quotidien', a nice mixture of 'deja vu' and bright rhythm.

I also liked 'Les Enfants D'Hier' which employed a Brazilian instrument, the coueeca (pronounced Kweeka), that sounds like uncontrolled hiccups during laughter. By the end of the song most of the audience were close to chuckling, if not actually doing so.

As I say, the second half improved because of one's acquaintance with the first half. It contained a rather more varied selection of philosophy and straight observation in songs that were put across with more strength and confidence, and there was a particularly interesting instrumental passage with guitar and flute that showed how beautiful simplicity can be.

Andrew Furnival

Jo Jo Gunne/ Liverpool

NOBODY IN Liverpool seemed to know just where the New Cavern was. They could tell us where the old Cavern was, but not the New Cavern.

Not that there was any resemblance between old and new, other than the name. It wasn't even a cellar. Just a building with a few arches here and there — doubtless to give the impression of being underground — and several rows of pews (yes you heard it right) at the front. And there were the usual possee of bouncers, bow-tied and all looking like heavyweight Jimmy Tarbucks.

It wasn't the Beatles, or Rory Storm and the Hurricanes, or Cilla Black playing the music, but an American band called Jo Joe Gunne. With no trouble at all, they could become a One Hit Wonder. Remember? They had a hit with "Run Run Run", a long time ago by rock standards.

Since those days they've changed bass-players, but that's all. Someone said it was like having your ears nailed to the ground because they weren't half loud and aggressive. They also had a lot of energy.

Jay Ferguson — he's the star of the show, having played with Spirit — never let up for one moment as he hammered the keys of the acoustic piano (on loan from a Liverpool music shop). Occasionally he'd leap up and try to do something with the mike-stand but it didn't really work.

To his right Matthew Andes looked a bit like late-Cream Clapton. Very cool, never moving anything except his fingers.

Predictably unoriginal when he could be heard . . . for that was the crux of the matter. Jo Jo Gunne's sound was a total shambles. The vocals were inaudible, the bass was at best muddled and the guitar only came through now and again.

Two numbers were the exception "Rhoda" — where Andes soloed well against Ferguson's piano and their closing number "Take Me Down Easy" which really stormed along with Ferguson switching to guitar. The only other memorable number was "Run Run Run" delivered at break-neck speed.

You know something? Jo Jo Gunne didn't even get an encore, and that in itself is front page news.

Steve Clarke

Golden Earring/ Marquee

UNTIL MONDAY night, Dutch band Golden Earring had never impressed me.

But we're all entitled to a change of underpants and I'd now like to tell you they're a hot rock quartet.

Earring — 'ard on your 'earing.

First picture yourself there. It's hot and crowded and beery and sweaty. Assorted bodies are tippy-toeing over the backs of others; and it pongs y'know.

Earring have set up quad speakers. Suddenly the wicks lighted and your head is physically jolted to the side.

Sure, they were loud, brash and unmercifully unfeeling as they shook that Soho club two feet off the ground.

"They're better than last time," mumbles an expert. "Well," squeaks his girlie companion, "they're supposed to have improved".

Their bass player, Rimus Gerritsen bludgeons his instrument with so much aggression that the creases in your trousers drop out, and you adjust your jock-strap. Caesar Zuiderwrgk clobbers his drums just like a mechanical docker hammering nails into a tea-chest. Nobody dared to wear shades.

Certainly the Golden boys are a ferocious bunch — but timid souls, you'll love it; cross my heart.

But you need the impression of Monday ever firmly in your mind to realise they're a club band, the closest thing to R'n'B I've heard in the '70s.

The bass and drums drive, without being too dainty or considerate, while Barry Hay sings in a not unsimilar way to Bryan Ferry. Occasionally he sucks a sax or flute, performing reasonably well on both.

What they lack in originality (and they seem to have borrowed a good few records from the '60s) Earring compensate admirably for with enthusiasm, and some weighty guitar breaks from George Kooymans.

Much of the material came from their forthcoming album, "Moontan" and was basically straightforward rock 'n' roll, R'n'B, and energy. But their sounds man pulled some neat tricks by spinning the music round the four speakers.

Tony Stewart

Terry King Associates in association with
Great Western Festivals present

THE FIRST EVER LIVE PERFORMANCE OF

CARAVAN

& THE NEW SYMPHONIA ORCHESTRA

Conductor: MARTYN FORD

Special Guest: **MICHAEL CHAPMAN**

at the

Theatre Royal, Drury Lane
Sunday, October 28th
7.30 p.m.

TICKETS: £1.50, £1.25, £1.00, 75p

from Theatre Royal Box Office or
London Theatre Bookings, 96 Shaftesbury Avenue
London W.1.

IPA Present A Return Tour

THE DETROIT EMERALDS

("Feel the Need", "You Want it You Got It", "I Think of You")

DATE	VENUE	TIME OF SHOW
OCTOBER		
Thursday 4th	Pickett's Lock Centre, London, N.9	9 p.m.
	Playboy Club, London	12.30 a.m.
Friday 5th &	Senate Club, Peterleigh	early show
Saturday 6th	Top Hat Club, Spennymoor	late show
Sunday 7th	Top Rank Suite, Reading	10 p.m.
Monday 8th	Top of The World, Stafford	9.30 p.m.
	Lafayette Club, Wolverhampton	12.30 a.m.
Wednesday 10th	Outlook Club, Doncaster	10 p.m.
	Aquarius Club, Lincoln	12.30 a.m.
Thursday 11th	Floral Hall, Southport	9 p.m.
	Rafters Club, Manchester	12 a.m.
Friday 12th	Top Rank Suite, Preston	9 p.m.
	Speakeasy, Crewe	1 a.m.
Saturday 13th	California Ballroom, Dunstable	9.45 p.m.
	Mr. Bee's, Peckham	2 a.m.
Sunday 14th	Top Rank Suite, Hanley	8.30 p.m.
	Shakespere Show Bar, Liverpool	12 a.m.
Monday 15th	Shakespere Show Bar, Liverpool	12 a.m.
Tuesday 16th	Shakespere Show Bar, Liverpool	12 a.m.
Wednesday 17th	Shakespere Show Bar, Liverpool	12 a.m.
Thursday 18th	Showboat Club, Cleveleys	
	Shakespere Show Bar, Liverpool	12 a.m.
Friday 19th	Shakespere Show Bar, Liverpool	12 a.m.
Saturday, 20th	Shakespere Show Bar, Liverpool	12 a.m.
Sunday 21st	Central Hotel, Gillingham	10 p.m.
	'Q' Club, London	
Wednesday 24th	Paradise Castle Hotel, Torquay	10 p.m.
Thursday 25th	Westfield Country Club, Hull	10 p.m.
	Floral Hall, Hornsea, Yorks.	8 p.m.
Friday 26th	Barbarella's Club, Birmingham	12 a.m.
Saturday 27th	Civic Centre, Whitchurch	9 p.m.
	Barbarella's Club, Birmingham	12 a.m.
Sunday 28th	Talk of The South, Southend	10.30 p.m.

TICKETS.. TICKETS.. TICKETS

AVAILABLE FOR LONDON CONCERTS OF THE FOLLOWING

Oct. 8	STEELEYE SPAN
Oct. 10	MAN
Oct. 13/14	RAY CHARLES, COUNT BASIE, OSCAR PETERSON
Oct. 14	JO JO GUNNE/COUNTRY GAZETTE
Oct. 19	GENESIS
Oct. 25	BILLY PRESTON
Oct. 26	KING CRIMSON
Oct. 27/28	HUMBLE PIE
Nov. 3	LINDISFARNE
Nov. 3	FOUR TOPS/DETROIT SPINNERS
Nov. 10/11	ROXY MUSIC
Nov. 14/15	SANTANA

For more details send S.A.E. to:

LONDON THEATRE BOOKINGS
96 SHAFTESBURY AVE., W.1. Tel: 01-439 3371/6

BRADFORD COLLEGE OF ART & TECHNOLOGY S.U.
Great Horton Road, Bradford
Saturday, October 6th 8 p.m.-midnight

BLACKFOOT SUE
60p + SLEEPY EYE + DISCO BAR TILL 11.30 p.m

WORDS (Barry Clarke) City Hall, St. Albans
Saturday, October 6th, 7.45 p.m.

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+ FLUX
Borden's Gramophone • Bars
Advance tickets 75p from Town Hall Box Office
80p (inc. V.A.T.) at door

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JOHN ST. FIELD
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Wednesday, 10th October, 7.30
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Adm. 45p	RUDI TCHAIKOVSKI
Mon. Oct. 8th	JONATHAN KELLY
Adm. 30p	+ Claire Hammill
Tues. Oct. 9th	COUNTRY GAZETTE
Adm. 40p	+ SKIP BATTIN
Wed. Oct. 10th	JAKE THACKERAY
Adm. 40p	+ Bob Pegg, Nick Strutt

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October 6: Cardiff University
October 7: Barbarellas, Birmingham
October 8: University of London
October 10: Durham University

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On Tour
October 11: Leeds Polytechnic
October 13: London School of Economics
October 16: 100 Club London
November 7: Manchester Poly.
November 10: Edinburgh University
November 11: Guild Hall, Newcastle

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TICKETS: 1·30, £1·10, 90p, 70p, 50p.
From box office tel: 01 928 3191 & usual agents
A Derek Block Presentation

South Bank Polytechnic & London College of Printing
present their Fresher's Dance
6th October 1973 at 8.00 p.m.

BLUE MINK & BADFINGER

performing at **London College of Printing, Elephant & Castle, S.E.1.** Disco, Lights & Bar.

Tickets £1.50 available from **South Bank Polytechnic Student's Union, Rotary Street, S.E.1.** Tel.: 261 1525 and **London College of Printing S.U., Elephant & Castle, S.E.1.** Tel.: 278 6184.

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Dunstable, Beds.
Saturday, 6th October
On their first U.K. Tour

THE CHI-LITES

on Stage 9.45 p.m.
+ DAVE HOLLAND DISCO SHOW
Doors open 7.30 Adm. £1.00 inc. VAT

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Every Thursday, 8-11 p.m.
Oct. 4th **SCREAMIN' LORD SUTCH**
Backed by Rock of All Ages + THE SAVAGES
Oct. 11th **IMPALAS**
Oct. 18th **HELL RAISERS**
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50p (Memberships Free First Week)

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with D.L.T.
Thursday, 11th October **JO'BURG HAWK**
Tickets available at Fanny Adams, The Arcade, Bognor Regis also Mashville Pie, Station Road, Bognor Regis

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Kingston Lane, Uxbridge, Middlesex
Friday, 5th October
FAMILY
+ DUSTER BENNETT
£1.10 (inc. V.A.T.). 8 p.m., Refectory Building.

Ray Nortrop presents —
VIKINGS HOTEL, GOOLE Tel. 2875
Monday, October 8th, 8 p.m.-Midnight
THE FANTASTICS
Advance Tickets 65p or at door 75p

International Harvester Recreation Club (Football Section) presents —
TIFFANY'S - ROTHERHAM
Thursday, October, 11th, 8 p.m.-1 a.m.
THE FANTASTICS
THE REAL THING
Advance Tickets 85p — Get Yours Now

Doncaster Judo Club presents —
TOP RANK SUITE - DONCASTER Tel. 4166
Friday, October 12th, 8 p.m.-2 a.m.
LIMMIE & THE FAMILY COOKIN'
THE REAL THING
Advance Tickets 75p + V.A.T. from Ashley Adams, Scot Lane, Doncaster and agencies at Rotherham, Scunthorpe and Gainsborough

Ray Nortrop presents —
FAIRWAY HOTEL - THURNSCOE
Friday, October 12th - only
THE FANTASTICS
Advance Tickets 40p or at door 45p
It will be a sell out — so get your tickets now

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Tue 9	HONEY BROWN + MOVING VIOLATIONS
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LIMMIE & FAMILY COOKIN'
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Mile End Road, London, E.1
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Saturday, October 6th

10 C.C.

with BARBARA MACKAY also REIGN
Adm. 70p Doors 7.30 p.m. **(Tel. 01-980 1240)**
Tubes: Mile End; Stepney Green

Forthcoming attractions **OCT. 19th** **EDGAR BROUGHTON BAND + SAM APPLE PIE**

CALIFORNIA BALLROOM
Dunstable, Beds.
Thursday, 11th October
Floor-Bashing

BUDGIE

supported by the all-girl group
BITCH
+ Mr. H. and his 1500 watt disco
Admission only 50p
8 p.m. till late **at door** Licensed Bar

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RALPH McTELL
PAUL BRETT
THURSDAY, OCTOBER 11th, 8 p.m.
Tickets: 75p, 100p, 125p from Box Office, F. L. Moore Records, Luton and L.B.; Stripe, Hitchin; Earth Records, Aylesbury; Record Room, St. Albans; or at the door.
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Thurs., 4th October (7.15-11.00) FUMBLE + Support & Mark Poppins	**Mon., 8th October (7.15-11.00)** ACE + Guests & Ian Fleming
Fri., 5th October (7.15-11.00) BRIAN AUGER'S OBLIVION EXPRESS Highway & Ian Fleming	**Tues., 9th October (7.15-11.00)** *A welcome return* SHARKS + Support & Mark Poppins
Sat., 6th October (7.15-11.00) DARK STAR + Guests & Ian Fleming	**Wed., 10th October (7.15-11.00)** *Pye Records present* PRELUDE & FRUUPP Ian Fleming
Sun., 7th October (7.15-11.00) HACKENSACK RIFF RAFF + Ian Fleming	**Thurs., 11th October (7.15-11.00)** *We welcome from Germany* BIRTH CONTROL Coast Road Drive & Mark Poppins

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SUNDAY 21st OCT. AT 7.30 P.M.
AL STEWART
+ JOAN ARMATRADING
Members: 60p Guests: 70p

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TOP RANK, STOKE-ON-TRENT **Sunday, 11th Nov.**
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Sunday October 7th	Apollo Centre, Glasgow, Scotland
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Wednesday October 10th	Guildhall, Preston
Thursday October 11th	Hard Rock, Manchester
Friday October 12th	Fairfield Hall, Croydon
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Sat. 6th BRACKNELL, Sport's Centre.
Tue., 9th MAIDSTONE, Corn Exchange.
Wed. 10th LONDON, Marquee Club.
Thurs. 11th NORTHAMPTON, Fantasia Club.
Fri. 12th MANCHESTER, Stoneground.
Sat. 13th HALIFAX, Clarences.
Sun. 14th BURSLEM, George Hotel.
Mon. 15th DONCASTER, Top Rank.
Wed. 17th LONDON, Southbank Poly.
Fri. 19th BURTON, 76 Club.
Sat. 20th CREWE, University
Sun. 21st WOLVERHAMPTON, Catacombs.
Tue. 23rd NOTTINGHAM, Intercon.
Wed. 24th, BIRMINGHAM, Digbeth Civic.
Thurs. 25th, GLAMORGAN, Poly.
Fri. 26th, CHELTENHAM, Pavillion Club.
Sat. 27th, LLANELLI, Glen Ballroom.
Sun. 28th SOUTHEND, Queen's Hotel.
Wed. 31st LONDON, Goldsmith's Coll.

NOVEMBER
Thur. 1st BOSTON, Assembly Halls.
Fri. 2nd LONDON, Woolwich Poly.
Sat. 3rd BASINGSTOKE, Tech. College.
Sun. 4th LONDON, Torrington.
Mon. 5th LONDON, Cook's Ferry.
Wed. 7th PORTSMOUTH, Poly.
Thurs. 8th DERBY, Cleo's.
Fri. 9th LEICESTER, II Rondo.
Sat. 10th FARNBOROUGH, Tech. College.
Mon. 12th MERTHYR TYDFIL, Tiffany's
Wed. 14th CAERPHILLY, Checkmate Club
Thur. 15th CARMARTHEN, Trinity College.
Fri. 16th SWANSEA, Coll. of Edu.
Sat. 17th NARBERTH, Queen's Hall.
Tue. 20th DUBLIN, Liberty Hall.
Wed. 21st WEXFORD, Theatre Royal
Thurs. 22nd BELFAST, B.B.C. T.V.
Fri. 23rd BELFAST, B.B.C. T.V.
Sat. 24th COLERAINE, Ulster Uni.
Sun. 25th CLONMELL, Regal (Afternoon)
Sun. 25th CORK, University (Evn.)
Mon. 26th DUBLIN, Belfield Uni.
Thurs. 29th BELFAST, Whitla Hall

Agency Representation;ASGARD 01-734-3426

SOUL

ROGER ST. PIERRE

GREAT UNKNOWNS, NO. 8

Wright man in the wrong place

MANY SUPPOSEDLY great soul singers are, in truth, only as good as their current producer and/or writer. O. V. Wright's reputation however is solidly based on his own talents as one of the most emotive yet relatively unacknowledged artists working the Southern states.

Mention his name to the average fan and you'll just get a blank look. Talk about him to an enthusiast for deep-soul ballads however and it'll be a different story.

Few artists can read a song with such evocative yet restrained tones as this son of Tennessee. When he sings you can really feel the pain.

Like Bobby Bland, Wright has made his major recordings for the Houston, Texas based Duke-Peacock independent company.

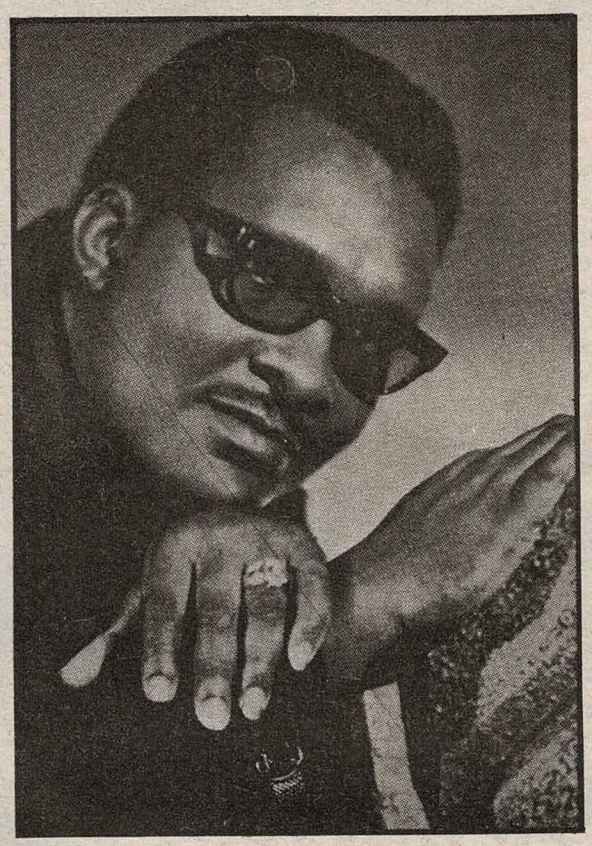
Lacking the intensive distribution set-ups of the majors, Duke-Peacock have always concentrated their efforts in the Southern States, so while both Bland and Wright have logged massive sales these have been localised.

Born Overton Vertis Wright in Memphis on October 9, 1939, Wright studied in Cordova, Tennessee. By 12 he was already intensely interested in gospel music, eventually getting his first professional experience with the Sunset Travellers gospel group whilst still in his teens.

Wright went on to work with the Spirit of Memphis Quartette and the Hi-Way Que-C's, both religious groups with national reputations.

Back in 1964, Wrifht cut a soul song titled "That's How Strong Love Is" for the Memphis —_based Goldwax Company (whose catalogue contains so many gems), but when it looked set to score in the charts, Otis Reading — already well established — brought out a version of the same number on Stax which killed Wright's effort stone dead in commercial terms.

Having already recorded gospel numbers for the Peacock label as a member of the Sunset Travellers. Wright's new venture into R&B won the interest of Duke-Peacock boss Don Robey, who in 1965 signed th newcomer to a long-term contract and almost immediately issued "Don't Want To Sit Down" c/w "Can't Find True Love", which established Wright's reputation.



O. V. Wright

The follow-up did even better, making the national pop top-50 as well as topping the R&B chart. It was called "You're Gonna Make Me Cry" and has since become something of a soul standard as well as being the biggest success of Wright's career to date.

The song itself was a sure-fire winner, written by the ubiquitous Deadric Malone, though rumour has it that there's no such person of this name — it's simply tagged onto the songs which Don Robey buys from young black songwriters in Houston. Whatever, it's a soul-searching number and the title tells exactly what it's all about.

The backings were good too, with subtly swelling electric-organ lines, a slow, steady beat and some great guitar work (possibly by Bobby Bland's then guitarist Wayne Bennett — at least, it sounds like him).

Wright also scored with "Poor Boy" and the incredible "Gone For Good", which took the story even further than "You're Gonna Make Me Cry" had done. This, more than any other, is the track on which the O. V. Wright legend has been built. Again it was a slowly lilting ballad on which the young man poured out his sorrows, living every word of the lyric with total conviction.

Wright also recorded some up-tempo material, such as the novelty song "Monkey Dog" but he always sounded most at home on ballads.

Listen for instance to "You've Been Crying" as the man preaches his way through the sad tale of heartbreak. Write the lyric down on paper and it reads pretty hollow but, when Wright sings it, well, that's something else.

Wright doesn't have the depth and range of tone of his label-mate Bobby Bland, his voice being higher pitched though with a slight, gravelly edge, but he really does tell it like it is and, in soul music, that's what counts.

ALBUM RELEASES

"IF IT'S ONLY FOR TONIGHT" (Backbeat BLP 61). "If It's Only For Tonight" (Malone/Morrison); "Why Don't You Believe Me" (Douglas/King/Laney); "Can't Find True Love" (Blair); "Motherless Child" (Traditional/N/Malone); "You've Been Crying" (Malone); "I Could Write A Book (About Heartaches)" (Malone/Daniels); "You're Gonna Make Me Cry" (Malone); "Wish I Were That Boy" (Malone); "Monkey Dog" (Malone/Caple); "Don't Want To Sit Down" (Malone); "Everybody Knows (The River Song)" (Keep/Jamison); "I Can't Believe (You've Got The Nerve To Cry)" (Malone-/Shakesnider).

"8 MEN AND 4 WOMEN" (Backbeat BLP 66, issued in Britain on Island ILP 975). Same tracks as for BLP 61 except substitute "8 Men and 4 Women" (Malone) and "Bachelors Blues" (Wright) for "If It's Only For Tonight" and "Wish I Were That Boy".

"NUCLEUS OF SOUL" (Backbeat BLP 67). "Blowing In The Wind" (Dylan); "Gonna Forget About You" (Wright); "I Have None" (Wright); "You're So Good To Me" (Wright); "Why Not Give Me A Chance" (Verdell); "Pledging My Love" (Robey/Washington); "This Hurt Is Real" (Malone/Morrison); "I'll Hate Myself Tomorrow" (Malone-/Robinson); "I'll Take Care Of You" (Benton); "I Want Everyone To Know" (Bryant).

THE BIG IMPORTS

(TOP 10 sounds currently played at Top Rank, Hanley, Staffs. List supplied by DJ's Soul Sam and Keith Minshull).

"If That's What You Wanted" — Frank Beverley (Gamble).
"Baby Mine" — Thelma Houston (Capitol).
"Psychedelic Soul" — Saxie Russell (Thomas).
"Do It To It" — Funky Sisters (Aurora).
"What Shall I Do" — Frankie and The Classicals (Calla).
"I Just Can't Live My Life" — Linda Jones (Warner Bros.).
"Take Away The Pain Stain" — Patti Austin (Coral).
"Soul Symphony" — Sons Of Moses (Coral).
"I'm On My Way" — Dean Parrish (Laurie).
"Rat Race" — Righteous Bros. Band (Verve).

UK RELEASES — List supplied by Black Wax

"Let's Get It On" — Marvin Gaye (Tamla Motown).
"Business Deal" — Doris Duke (Mainstream).
"I Can't Stand The Rain" — Ann Peebles (London).
"Nut Bush City Limits" — Ike and Tina Turner (United Artists).
"Real Humdinger" — J. J. Barnes (Tamla Motown).
"Higher Ground" — Stevie Wonder (Tamla Motown).
"Ghetto Child" — Detroit Spinners (Atlantic).
"I Think Of You" — Detroit Emeralds (Westbound).
"You Can Do Magic" — Limmie and Family Cookin' (Avco).
"Long After The Night Is All Over" — Jimmy Radcliffe (Pye International).

SOUL NOTES

● **SOUL HITS the South West with an all-nighter at Bournemouth on Friday, November 16, when all the best Northern and funky sounds will be played by three or four guest DJ's from top soul clubs.**

A late bar has been arranged but admission will be by ticket only at 80p per head. Full details of venue from Paul St. Field, 6 Ballam Close, Upton, Poole, Dorset.

● **MIDLANDERS can also find surfeit of soul on Sunday, November 11, with a 12-hour marathon from noon to midnight at the Top Rank, Albion Square, Hanley, Staffs. Besides the records, soul legend J. J. Barnes, on his first ever British tour, will play two spots — 3 p.m. and 9 p.m.**

Regular soul sessions at the venue are on Saturdays from 8 p.m. till 2 a.m. and Sundays from 7 p.m. till 11 p.m.

● **WORTH investigating by dedicated record collectors is "Shout", a fanzine which says it all. Run by super-enthusiast Clive Richardson, this duplicated mag contains extensive discographies, interviews with artists' both well and lesser known, and reviews of albums and singles in the R & B field. Full subscription details available from: 46 Slades Drive, Chislehurst, Kent BR7 6JX.**

● **NEW VENTURE in the South East, out on Canvey Island to be precise, is an "All American" night at the Gold Mine Club, Waters Edge.**

Chris Hill and John Lee will be playing the sounds (soul all the way), all American drinks will sell at half-price and soul food, hamburgers and other American dishes will be on offer. Mondays are the nights to turn out, though the club also features 80 per cent soul for the rest of the week.

● **KEEP RIDING with Eddie Kendricks' "Keep On Truckin' " (Tamla Motown) which should hit the charts within two weeks of its forthcoming release here. Already it's gaining a strong following through disco plays of import copies.**

● **JIMMY RUFFIN'S current UK tour continues with the following October dates: 7-13 Oct., Dolce Vita, Birmingham; 14-20 Oct., Fiesta, Stockton; 27 Oct., Norbeck Castle Hotel, Blackpool.**

● **BROOK BENTON'S Atlantic sides got pretty funky at times but the soul-veteran is back to his more sophisticated style for his first album since switching to MGM, "Something For Everyone" (MGM 2315 245). Still, I can take that because few can read a song, be it soul-slab or standard, with as much sincerity and ability to put the message across as the mellow master.**

I know it's not to everyone's taste, particularly those who only turned onto the man when he joined Atlantic, but for me it's a good 'un.

● **SEVEN SUN Records, the black label run by Don Lawson, has switched distribution from Pye to President and the B.I.R.D. independent distribution network.**

First release under the new deal will be a new single from the highly-touted black British group Black Velvet with "Groove Along"/"Can You Feel It" (Seven Sun SSUN 4), with an album titled "Just Black Velvet" (SSUNLP 1) set for release in November.

● **BOBBY NEWTON'S "There's An Island" (Atlantic K10344) didn't interest me over-much, being a very average soul effort, but there's a very neat up-dating of the "Little Bit Of Soap" oldie on the flip.**

● **BUMPER BUNDLE from Polydor: four maxi-singles on Stax teaming up various artists and their classic samples of the Memphis beat.**

William Bell and Judy Clay's "Private Number", Brooker T & The MG's "Mrs. Robinson" and Johnnie Taylor's "I Wanna Testify" are united on 2025 186. On 2025 187 you'll find Rufus Thomas doing the "Funky Chicken", Brooker T & The MG's "Hang 'Em High" and William Bell's "Happy".

Johnnie Taylor asks "Who's Making Love" on 2025 188 which also features Booker T & The MG's "Soul Limbo", and the Staple Singers' "The Ghetto", while finally, on 2025 207, there's Booker T & The MG's "Time Is Tight" supported by Eddie Floyd's "Bring It On Home To Me" and Judy Clay's "My Baby Specializes".

Beatles '62-'66 (Dble)	3.99	3.20
Beatles '67-'70 (Dble)	3.99	3.20
Looking On/The Move	2.15	1.50
Flowers of Evil/Mountain	2.19	1.40
Leslie West's Mountain	2.85	1.00
Nantucket Sleighride/Mountain	2.19	1.40
Hot Tuna/Hot Tuna	2.19	1.40
Home/Shine on Brightly (Dble.) Procol Harum	2.40	1.60
34 Hours/Skid Row	2.19	1.25
Ulu Ulu/Jessie Ed Davis	2.19	1.50
Woodstock 2 (dble.)/ Various Artistes	3.69	2.00
Son of Schmilsson/Nilsson	2.19	1.40
Grand Hotel/Procol Harum	2.19	1.65
Ginger Baker's Air Force (Dble.)	4.50	2.00
Blues Breakers—John Mayall with Eric Clapton	2.15	1.50
Music From Free Creek/Various (Dble)	3.49	2.50
Babbacombe Lee/ Fairport Convention	2.19	1.40
U/Incredible String Band (dble.)	3.45	2.85
Crusade/John Mayall	2.15	1.50
Charge/Paladin	2.19	1.40
Black Widow 3	2.19	1.50
Transformer/Lou Reed	2.19	1.75
Easy Does It/Al Kooper (Dble.)	2.99	1.60
Takes Off/Jefferson Airplane	2.19	1.60
Magic Bus/The Who	3.25	1.45
Garden In The City/Melanie	2.15	1.45
Love for Sail	2.19	1.40
Doors/Doors	2.15	1.75
Tracks/Head, Hands & Feet	2.19	1.40
Loose/Crazy Horse	2.19	1.40
Kiln House/Fleetwood Mac	2.45	1.40
Songs For The Gentle Man/ Bridget St. John	2.19	1.40
Rocky Mountain High/John Denver	2.19	1.75
Quiver 1st Album	2.19	1.40
Last of the Red Hot Burrito Bros.	2.15	1.60
Gather Me/Melanie	2.29	1.80
Whistle Rymes/John Entwhistle	2.15	1.60
One House Left Standing/ Clare Hammill	2.19	1.40
You Broke My Heart/ Spooky Tooth	2.19	1.60
Ten Years After Live (Dble.)	2.99	2.40
Candles In The Rain/ Melanie	2.15	1.45
My Generation/The Who	3.25	1.45
Aerie/John Denver	2.19	1.50
Love Revisited	2.15	1.00

Elton John		
Elton John (Black Cover)	2.29	1.60
Honky Chateau	2.29	1.60
Empty Sky	2.19	1.50
Madman Across The Water	2.29	1.60
Tumbleweed Connection	2.29	1.60
Don't Shoot Me I'm Only The Piano Player	2.29	1.60
Carly Simon		
Carly Simon	2.19	1.70
Anticipation	2.19	1.70
No Secrets	2.19	1.70
David Bowie		
Man who Sold the World	2.19	1.75
Space Oddity	2.19	1.75
Hunky Dory	2.19	1.75
Ziggy Stardust	2.19	1.75
Aladdin Sane	2.38	1.80
Images (Import) (Dble)	5.00	2.75
Pin Ups (Due soon)	2.38	1.80
Humble Pie (1st Album)	2.15	1.60
Rock On	2.15	1.60
Smokin'	2.15	1.60

CASSETTES

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Catch Bull at Four—Cat Stevens	2.50	1.80
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Houses of the Holy—Led Zeppelin	2.60	1.80
Harvest—Neil Young	2.60	1.80
Homecoming—America	2.50	1.80
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Music People (Triple)	2.29	1.60
Electric Warrior/T. Rex	2.50	1.80
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Hard Road/John Mayall & Peter Green	2.50	1.50
The Time is Near/Keef Hartley Band	2.50	1.50
Thank Christ for the Bomb/Groundhogs	2.50	1.50
Songs from a Room/L. Cohen	2.50	1.50
Best of the Bonzos	2.50	1.50
Bare Wires/John Mayall	2.50	1.50

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6	Sing it Again Rod/Rod Stewart	2.37	1.75
7	Hello/Status Quo	2.29	1.90
8	Foreigner/Cat Stevens	2.19	1.80
9	Mott/Mott the Hoople	2.45	2.00
10	Touch Me/ Gary Glitter	2.14	1.80
11	Red Rose Speedway	2.50	2.05
12	Chicago VI	2.45	2.00
13	Genesis Live	1.99	1.65
14	Angel Clare/Art Garfunkel	2.45	2.00
15	I'm A Writer Not A Fighter G. O'Sullivan	2.38	19.95
16	The Plan/Osmonds	2.15	1.70
17	Boulders/Roy Wood	2.38	2.00
18	Focus at the Rainbow	2.29	1.80
19	Yessongs	4.99	4.00
20	Razamanaz/Nazareth	2.17	1.80
21	Hard Nose the Highway—Van Morrison	2.15	1.80
22	Soundtrack recording—Jimi Hendrix	3.49	2.90
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24	Full Moon/Kristofferson & Coolridge	2.29	1.90
25	Pat Garrett Soundtrack/ Bob Dylan	2.45	2.00

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Pleased To See The King/ Steeleye Span	2.19	1.60
Crown of Creation—Jefferson Airplane	2.19	1.60
Vinegar Joe/Vinegar Joe	2.19	1.40
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Jeff Beck & the Yardbirds (Imp.)	2.50	1.50
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Leon Russel/Leon Russel	2.15	1.60
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Cosmos Factory—Creedence Clearwater Revival	2.15	1.40
Pendulum—Creedence Clearwater Revival	2.15	1.40
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CHOICE IMPORTS

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Hat-Trick/America	2.45	2.00
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CHEAPUNS

New Age of Atlantic Artists include: Led Zeppelin, Dr. John, Yes, John Prine — only 80p

New Magic in a Dusty World. Artists include: Doors, Bread, Tom Paxton — only 80p

Sharks/First Water	2.19	1.70
Rita Coolidge First Album	2.15	1.50
Love Forever Changes/Love	2.19	1.70
Soft Parade/Doors	2.19	1.70
No. 6/Tom Paxton	2.19	1.70
in My Life/Judy Collins	2.19	1.70
Weird Scenes Inside A Gold Mine/Doors (dble.)	3.49	2.85
One Man Dog/James Taylor	2.19	1.60
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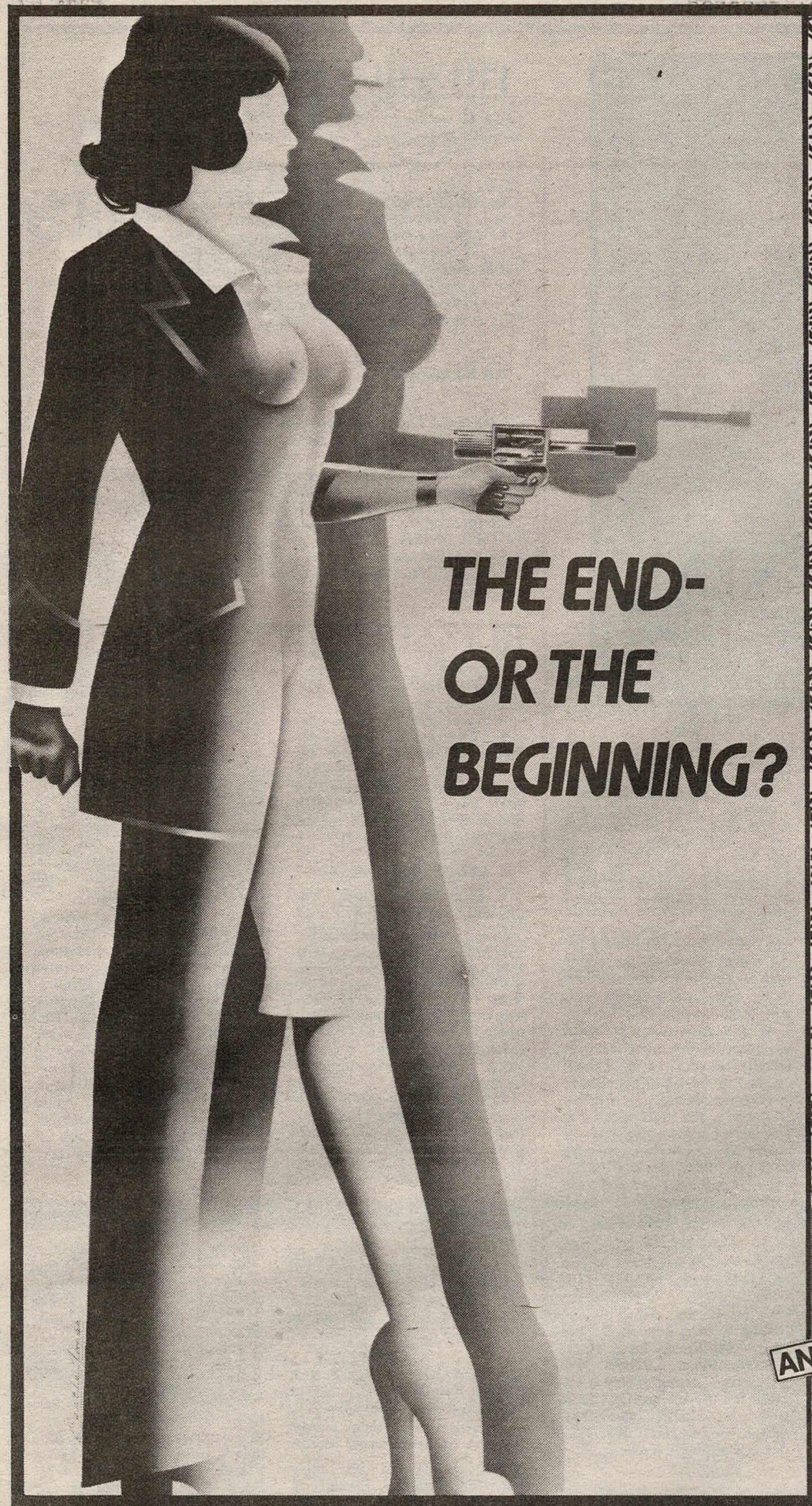

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Musicians Talk Tape

THIS WEEK

Phil Lynott

of Thin Lizzy

PHIL LYNOTT of Thin Lizzy lives just a spool of tape away from one of Decca's studios — which is pretty handy considering he has a recording contract with that company.

This month sees the band's first tape release — "Vagabonds Of The Western World" — an album that was partly made at Decca — but not totally. Some of it was made at Air London, a fact that Phil remembers with some embarrassment.

Not that there was anything wrong with Air — it's just that when Phil was running through a few ideas on his bass, Jack Bruce decided to take a peek into the studio.

"Jack Bruce, I mean — well!" tries to explain Phil with a shake of his head. But if he's apologetic and self-critical about his bass-playing, he's pretty happy with the standard of his home tape equipment and eager to talk about it.

PHIL LYNOTT, with gear and musical mouser

"I've got an Akai GXC40T stereo cassette player with radio, which I play through a Quad 303 amplifier into two Tannoy speaker units. Although I've got quite a lot of tapes I also still have plenty of records and I play these on a Connoisseur deck which is all wired up so that I can transfer anything from disc to tape at any time.

"One trouble I have with discs is that I have a cat who loves to jump on albums and scratch them — so it's safer with cassettes."

It seems the music molesting mouser is something of a power within Thin Lizzy for the band's music company is named Pippin The Friendly Ranger in her honour — the "ranger" bit stemming from the fact that Pippin seems to be wearing a permanent black mask.

Mention of the music company and his song-writing reminded Phil that he, like most musicians nowadays, uses tapes for storing musical and lyrical ideas as they occur to him.

He says he has about three or four tapes around filled with bits and pieces of new songs — but admits that his attempts to create new masterpieces are sometimes doomed to failure.

"Some nights I've been out and I've been pissed. I've been unable to get a taxi home and, consequently, got in late. But there's been a great idea for a song in my mind so I put it all down on tape, whispering everything into the mike so that I don't wake up any neighbours.

"Then, next morning I play back the previous night's recording and all I hear is this drunken fool mumbling and strumming on the guitar and I wonder where the marvellous song went . . ."

Lynott is proud of being Irish but claims there is little good modern Irish music being created.

The title track on Thin Lizzy's new album is based on a couple of Irish legends and provides some indication of how Lynott sees Irish music fitting into an acceptable rock format. He takes traditional sounds and moulds them into rock shapes, unlike some musicians who prefer to merely perform traditional songs on electric instruments — which Phil feels, shows a lack of creativity.

"Whiskey In The Jar" was not what he is aiming at — although the band were obviously pleased to find themselves with a hit on their hands.

With "Vagabonds", Thin Lizzy, comprised of Lynott, drummer Brian Downey and one-time Them guitarist Eric Bell, found themselves with time to think about what they were putting down.

"Our first two albums were both done within a week — but this one we've put together over a period of two months. It's the first time I've had a hand in the production too.

OVER PAGE

New Releases

ON BOTH CASSETTE AND CARTRIDGE

CBS: Garfunkel "Angel Clare"; **Ray Conniff** "Harmony"; **Percy Faith** "My Love"; **Scott Walker** "Stretch"; **The Zombies** "Time Of The Zombies"; **Johnny Cash and June Carter Cash** "Johnny Cash And His Woman"; **Colin Blunstone** "Standing Tall"; **Bob Dylan** "Pat Garrett and Billy The Kid — Soundtrack"; **Albert Hammond** "The Free Electric Band"; **Edgar Winter** "They Only Come Out At Night".

DECCA: Gilbert O'Sullivan "I'm A Writer Not A Fighter"; **Sonny and Cher** "Mama Was A Rock And Roll Singer"; **Engelbert Humperdinck** "Engelbert — King Of Hearts"; **Jackie Wilson** "You Got Me Walking"; **Thin Lizzy** "Vagabonds Of The Western World".

EMI: Jimmy Cliff "Unlimited"; **Frank Pourcel** "James Bond's Greatest Hits"; **T.Rex** "Great Hits"; **Buck Owens** "Ain't It Amazing, Gracie"; **Merle Haggard** "I Love The Dixie Blues"; **The Goons** "Best Of The Goon Shows — Vol. 1"; **Suzy Quatro** "Suzy Quatro"; **Four Tops** "The Four Tops Story"; **Stevie Wonder, Gladys Knight, Supremes, etc.** "Motown Chartbusters — Vol. 8"; **Nat Cole, Dean Martin, Danny Williams, etc.** "20 All-Time Vocal Chartbusters"; **The Beach Boys** "Surf Party"; **Cliff Richard** "Cliff Richard"; **Mr. Acker Bilk** "Golden Treasury Of Bilk"; **Cilla Black** "Cilla Black"; **Tex Ritter, Freddie Hart etc.** "Thirty Years Of Country Hits"; **Four Tops, Brenda Holloway, Mary Wells, etc.** "Tamla Party"; **The Shadows** "The Shadows"; **Nat Cole** "Nat King Cole"; **Shirley Bassey** "Shirley Bassey"; **Frank Sinatra** "Swingin' Sinatra".

POLYDOR: Velvet Underground "Lou Reed And The Velvet Underground"; **The Staples Singers** "Be What You Are"; **The Dubliners** "Plain And Simple"; **Peter, Paul and Marty** "Peter, Paul And Marty"; **James Brown** "Slaughter's Big Rip-Off"; **Richie Havens** "Portfolio"; **Eric Clapton** "Rainbow Concert"; **Blue** "Blue".

PRECISION: Deodato "Deodato 2"; **Bing Crosby** "A Time To Be Jolly"; **Lonnie Donegan** "Gold Hour Of Hits — Vol. 2"; **Lena Martell** "This Is Lena Martell"; **Joey Loren** "Love Is A Beautiful Song"; **Elton John** "Goodbye Yellow Brick Road"; Labi Siffre "For The Children"; **Sergio Mendes and Brasil '77** "In Concert"; **Cheryl Dilcher** "Butterfly"; **Cris Kristofferson and Rita Coolidge** "Full Moon"; **Capability Brown** "Voice"; **String Driven Thing** "The Machine That Cried"; **Le Orme** "Felona And Sorona"; **Hotshots** "Snoopy vs The Red Baron"; **Bob Marley** "African Herbsman"; **The Maytals** "From The Roots"; **Phillip Goodhand-Tait** "Songfall"; **Ann Odell** "A Little Taste"; **Peter Franc** "En Route"; **Prelude** "How Long Is Forever"; **Fruup** "Future Legends Parts 1 and 2"; **Nelson Riddle** "Nelson Riddle Salutes Michel Legrand"; **Harry Roche Constellation** "Spiral"; **Marcels, Honeycombs, The Kings etc.** "Golden Hour Of Oldies — 25 Original Hits From The Past"; **The Searchers** "Golden Hour Of The Searchers Vol. 2"; **The Shirelles** "Golden Hour Of The Shirelles' Greatest Hits"; **Dionne Warwicke** "Golden Hour Of Dionne Warwicke (In Concert) (two tapes); **Grover Washington** "Soul Box"; **Sarah Vaughan** "Feelin' Good"; **Art Farmer** "Gentle Eyes"; **Night Blooming Jazzmen** "Freedom Jazz Dance"; **Parchment** "Hollywood Sunset"; **The Kaye Sisters** "Shan, Gill and Carol"; **Juke Boy Bonner** "Legacy Of The Blues — Vol. 5"; **Jock Strapp Ensemble** "Rugby Songs Vol. 2".

RCA: Jose Feliciano "Souled"; **Henry Mancini** "The Latin Sound"; **Jack Jones** "A Jack Jones Christmas"; **Perrey-Kingsley** "The In Sound From Way Out"; **David Bowie** "Pin Ups".

U.A.: Dory Previn "Live At Carnegie Hall"; **Slim Whitman** "25th Anniversary Concert"; **Man** "Back Into The Future".

ON CASSETTE ONLY

CBS: Al Stewart "Past, Present And Future"; **Johnny Winter** "Still Alive And Well"; **John McLaughlin** "Devotion"; **Al Stewart** "Love Chronicles".

DECCA: Savoy Brown "Jack The Toad"; **The Chi-Lites** "A Letter To Myself".

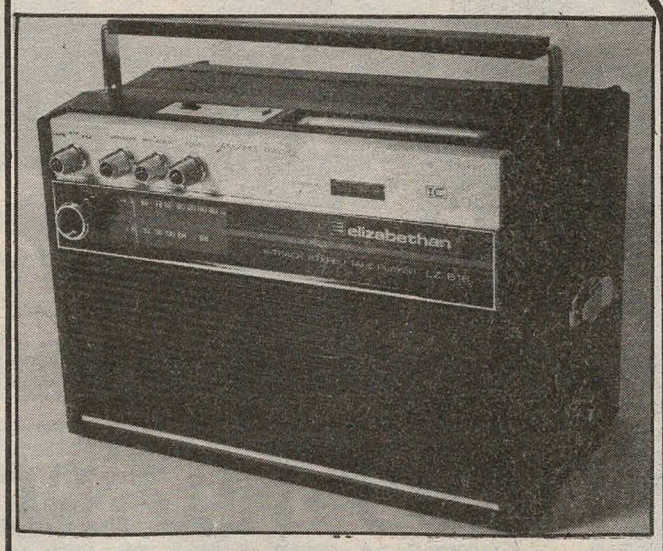
PHONOGRAM: Sarah Vaughan "Night Song"; **Los Paraguayos** "Guantanmera".

POLYDOR: Cyril Havermans "Cyril"; **Ray Stevens** "Nashville"; **Righteous Brothers** "2 x 2" (two cassettes); **Lovin' Spoonful** "Golden Spoonful" (two cassettes); **Up With People** "With Everything Changing".

NOW AVAILABLE ON 8-TRACK CARTRIDGE

PHONOGRAM: Paul Mauriat "Love Is Blue"; **Sarah Vaughan** "The Best Of Sarah"; **Platters** "The Best Of The Platters"; **Chuck Berry** "Back In The USA"; **Walker Brothers** "Best Of the Walker Brothers"; **Roger Miller** "Country And Western Hits"; **Dusty Springfield** "Magic Garden"; **Shirley Bassey** "Best Of Shirley"; **Blue Mink** "Best Of Blue Mink"; **Shangri-Las** "Golden Hits Of The Shangri-Las"; **Syd Lawrence** "Plays Genn Miller"

By FRED DELLAR



ELIZABETHAN PORTABLE

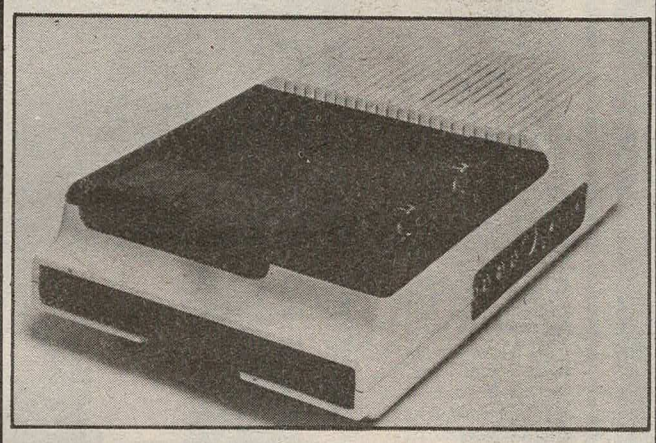
Elizabethan LZ616

There are not too many portable 8-track players on the market — and this one has the added advantage of also being a combined AM/FM radio. Although it cannot be clearly seen in our photograph, there is a second, detachable, speaker clipped to the main unit — so one can enjoy stereo sound wherever one goes.

Eight HP2 batteries will power this model, which has an output of 1.5 watts per channel, but there's also a socket available for anyone who wishes to run it form any 12v D.C. source.

Controls include a function selector, volume, balance, tone, tuning and a separate on/off switch, while the radio has a tuning range of 520-1620 Khz (AM) and 88-108 MHz (FM)

The LZ616, which has a fold-away 7-section aerial, measures just 10 in. (W) x 6 in. (D) x 8 in. (H) and would seem to be a good buy for anyone who's looking for a cartridge-player that can be toted anywhere. R.R.P. £54.



ATTRACTIVE HANIMEX

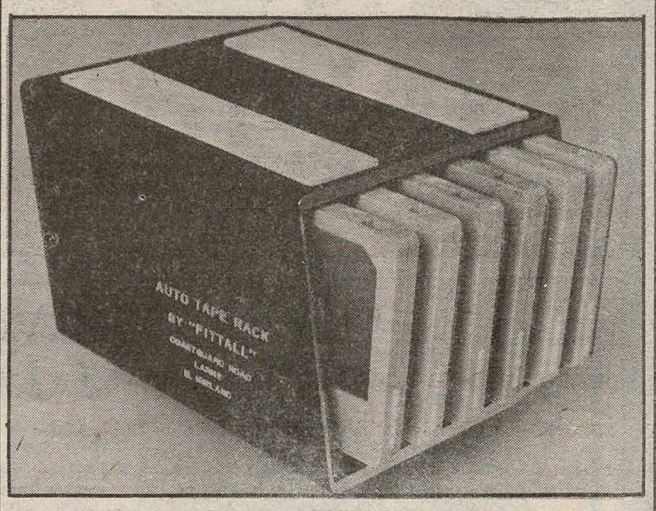
Hanimex HC2050

There's no doubt that this is one of the most attractive looking cassette machines in its price range. Mounted on the black fascia are blue, piano-type, controls for fast forward, play, rewind, stop and record functions while there is a row of sockets at the side of the machine for earphone, direct recording and external microphone, the HC2050 having a built-in condenser mike.

There is also a socket of the 5-pin DIN type for recording and playing back through an outside source.

Other facilities include automatic recording level and end-oof-tape stop, plus slide controls for volume and tone.

The recorder operates from either batteries or mains and comes supplied with mains lead, earphone, batteries and a C30 blank cassettee for the R.R.P. of £29.95.



FITTAL TAPE HOLDER

The Fittall Tape Holder

The Fittall Tape Holder is, its manufacturers claim, the tape rack that easily fits into the nooks and crannies of all modern cars.

Fixing in position is achieved by the use of 3M double-sided adhesive tape and certainly requires little effort. The only drawback with the holder is that it only holds 6 cassettes or 3 cartridges, depending upon which system you're into.

A t R.R.P. of 99p though, I suppose it's cheap enough to add extra racks if you require them.

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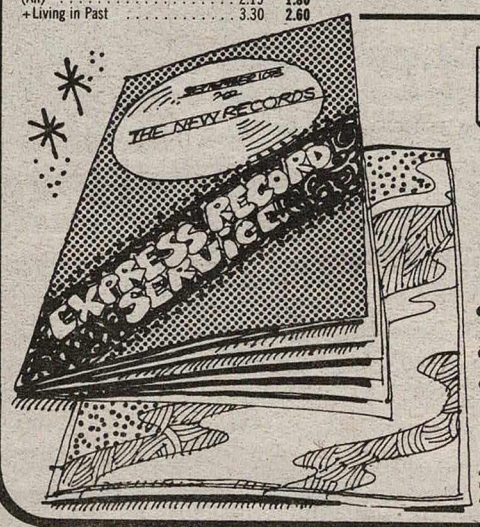

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TAPE SPECIAL

FROM PREVIOUS PAGE 57

"We've always got on well with Nick Tauber, who produces our records, but at first there was some communication barrier. Now we've reached a stage where I can understand the technical problems and Nick understands the band — which is fine.

"We've used strings on one part of the album because I feel that recording is for all-time and if strings can enhance the interpretation of a song, then they should be used.

"Music on stage is much more instantaneous — as soon as you've played it, it's gone forever. But should anything we've done with strings ever become popular then we could always tape the string parts and play the tape back behind the band when we're doing gigs."

Although Lynott possesses a miscellany of pre-recorded tapes — such as Stevie Wonder's "Innervisions", Pink Floyd's "Dark Side Of The Moon", The Stones' "Let It Bleed" and Miles Davis' "Bitches Brew" — he uses the Connoisseur-Akai link-up to record special programmes on blank tapes.

These are played on the band's little Sony portable which they take with them when they're touring.

"We play it in hotel rooms and when we're moving around. I'll probably put something on by Hendrix, Clapton or Beck for Eric — he likes to hear anything that has good guitar on it — then, of course, Brian's into anything with drums.

"Sometimes I'll just make tapes where the emphasis is on rhythm sections, then I'll make others where the lead is more important. The bass reproduction on the portable is bad so usually I pick up on songs.

"Having the cassette recorder around has been a help at times — especially in Ireland. Sometimes they can't afford to have a disco before we go on — so we put the Sony through the P.A. and have the tapes coming out at around 600 watts.

Unlike the show bands, who do about four hours, we only play a two hour show. But the show bands are pretty big and they can continue playing when a couple of musicians split for a break. You can't do this, with Thin Lizzy being only a three-piece."

When the band have completed their current British tour, they move on to Germany where they're selling well. Then it's back to Ireland in time for Christmas — although the band will be working as well as celebrating. In the meantime, Phil says he's looking forward to getting hold of a copy of Colin Blunstone's "Standing Tall" tape when CBS issue it.

"I recently bumped into Colin, at someone's office, and we got chatting about where we lived.

"It finally worked out that he was living in the flat above mine — and we just hadn't run into each other before. S'funny really, because I'm always playing Colin's "Ennismore", which I think is great." And the feline on top of the Akai purred her agreement.

FRED DELLAR.

Tape News

AMONG THE new range of audio products being introduced by EMI is the Soundhog cassette, designed to appeal to the pop enthusiast — so EMI tell us. Anyway, they're packaged in flip-top library boxes, colour-coded for identification of playing times and, thankfully, they're all of the screw-down type, which makes things easier should anything go wrong. Also from EMI come new cassette and cartridge head cleaners plus a reel-to-reel tape known as Emitape 825. This is of a quality only previously supplied to professional studios.

ALTHOUGH RELEASE of tapes on the Transatlantic label has been rather spasmodic in the past, a new deal just signed with Precision Tapes means that most of that company's catalogue will shortly be available in both cassette and cartridge form. The first release under the new agreement is scheduled for 2nd November and will include tapes by Ralph McTell, Pentangle, Stray, Gerry Rafferty, Alexis Korner and Peter Thorup, Skin Alley, Gryphon, Bert Jansch and John Renbourn.

MANY READERS have written in suggesting possible new tape issues. W. C. Marriott of Nottingham thinks Phonogram should issue "The Springfields' Greatest Hits", while 8-track collector D. A. Worthington of Maghull, Lancs, would like to see something of Huddie Ledbetter's in the catalogue. Herman Dionysio of London N.4 sent in a whole list of suggested issues including "Greatest Hits' compilations by the early Manfred Mann band and the Dave Clark Five.

Herman would also be happy to see tapes from the Sir Douglas Quintet, Chris Farlowe, Marianne Faithfull and the Small Faces. Not bad ideas really, but as most of the Small Faces' best tracks plus those Manfred hits are all available on budget-price L.P.s, such issues are not likely to convert people to tape.

Better is Chris Diwell's (Richmond, Surrey) proposal that RCA put out tapes culled from Vanguard's 1963-64 Newport Festival recordings. None of these tracks are now available on British discs and those tracks where Dylan duets with Joan Baez and Pete Seeger would be of considerable interest. And those early tracks from Phil Ochs, Buffy St. Marie, Jose Feliciano, the Kweskin Jug Band, Tom Paxton, Sleepy John Estes, Fred McDowell, Skip James and John Hurt — all of whom featured on the Newport dates — would certainly make excellent tape hearing.

THE OSMONDS are to be featured on a series of American educational tapes titled "Getting It Together".

EMI's TAPE Division is really showing the way to attract new customers. This month the company is releasing 12 doubleplay tapes in the Executive series which have no actual disc equivalents. Best buys are The Beach Boys' "Surf Party", which contains tracks from the "Surfin' USA", "Surfer Girl", "Little Deuce Coupe" and "Summer Days" albums, and "Tamla Party", a 32-track affair with contributions from Diana Ross and the Supremes, Marvin Gaye, Smokey Robinson and the Miracles, Stevie Wonder, Four Tops, Mary Wells, Marvelettes, Martha Reeves and the Vandellas, Velvettes, Brenda Holloway, Temptations, Kim Weston, Elgins and Jnr. Walker and the All Stars. Other tapes in this series feature Cliff Richard, The Shadows, Acker Bilk, Cilla Black, Frank Sinatra, Nat Cole and Shirley Bassey and retail at £2.99.

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STUDIOS

by FRED DELLAR

ABBEY ROAD. This week's visitors — Roy Harper, Margo, Babe Ruth, Cliff Richard, Pink Floyd, Marcus Hook Roll Band, Argent and N.W.8.

AIR. Welsh band Sassafrass now cutting single with producer Philip Sampson. They've already completed album, "Expecting Company", due out Nov. 5. Steve Rowlands mixed tracks for Marsha Hunt, other mixing being done for Hard Stuff, Ken Dodd, Lord-Ashton and Stackridge. Renegade, a band formed by Roger Lomas of The Sorrows, came in to record; as did McGuiness Flint, Jefferson, Lynsey De Paul, Linda Lewis, Kenny Clayton, Roxy Music and Carmen. The last was brought in by Tony Visconti, who also mixed something for T.Rex during the week. And as if this list wasn't impressive enough, Wings arrived to begin an album. Seems Paul must have liked Air when he came in to do the "Live And Let Die" soundtrack with George Martin.

CBS. Michael Fennelly, who worked with Elektra band Crabby Appleton, is here with Appleton keyboardsman Casey Frutz making album titled "Lane Changer". The album, all originals, is said to be split 50-50 between soft and hard rock sounds and producer Chris White has brought in some of Argent to help out on the project. Also at Whitfield Street: Isacc Guillory, Swingle Singers, Albert Hammond and Tremeloes.

DE LANE LEA. Peter Skellern came in to record for WEA with producer Derek Taylor. Tasavallen Presidentii are over from Finland. Others at studio: Climax Blues Band, Beck, Bogert And Appice, Dorothy Squires, Erasmus Quorum, Barbara Moore, Mike Sammes and Mike Redway. Alan Florence and Richard Goldblatt mixed Cymande's two albums for quadraphonic release and CCS's John Cameron recorded film score for "Moments".

IBC. Work continues on two GM albums: Tim Hardin and Lesley Duncan. Also in: Capability Brown, Caterina Valente, Wilma Reading, Paul and Barry Ryan, and Teresa Brewer. Tapes of Status Quo and Rory Gallagher at Reading Festival now being mixed.

ISLAND. What are the engineers at Island doing? John Burns is active with two bands, Nutz and Hummingbird; Phil Brown's been working with Stealers Wheel; Brian Humphries with Rebop; Howard Kilgour with Owen Gray and Frank Owen with French band Folle Enterprise. Which just leaves Ducks De Luxe and Graham Bell employing outside engineers.

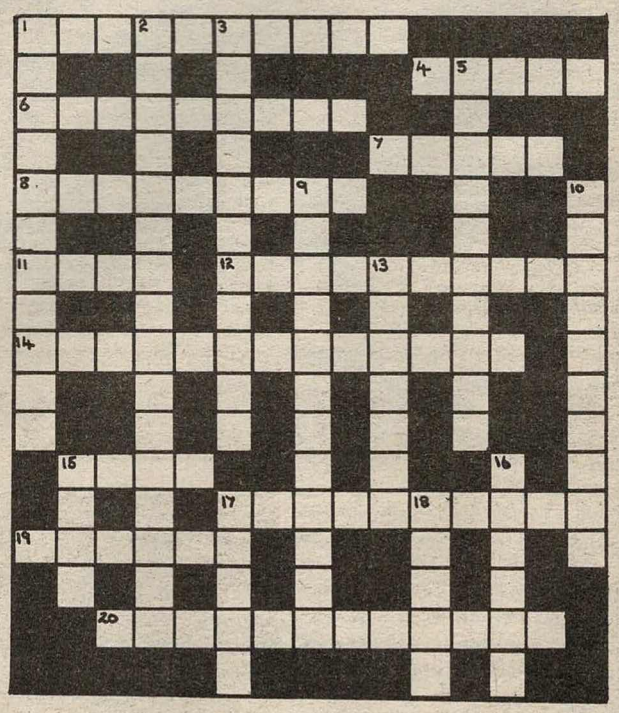
KINGSWAY RECORDERS. A new studio, this one has Ian Gillan on board of directors. Ian tells us that Kingway has a Raindirk 30-imput console—the first one of its kind — and a 24 track Studer deck. He claims the studio will soon be one of the most popular in the country — and it certainly seems to have a lot going for it. Bands interested should phone 01-242 7245.

MAYFAIR. Doris Troy recorded for Chrysalis using Martyn Ford, Barry De Souza, Caleb Quaye, Rupert Hine and John Gustafson as back-up men. 'Tis said that Billy Preston was also expected on the date but didn't make it. Warhorse, who had an album on Vertigo a short while back, were in laying down a few new tracks. Juliet Lawson completed her album before leaving for a trip to the U.S.

MORGAN. Bookings include Forsight, Cliff Richard, Joe Sinclair, Cat Stevens, Bill Amesbury, Russel Morris, Yes, Ed Welch, CCS, Donovan, Pete Atkin, Bill Welling, Dandy Livingstone and Steeleye Span. Dave McKay, who is currently producing Cliff Richard records, has been mixing further tracks for Up With People.

SOUND TECHNIQUES. Magna Carta cut single titled "Give Me Love".

NME EXPRESS WORD



ACROSS

1 Apparently no Troubled Mann
4 Guitar stroke
6 Cleo finds the soul outfit
7 West Coast band, "Love Me Two Times" was early U.S. hit
8 TYA label
11 Decidedly kinky lady
12 Risque version of "I've Been Loving You Too Long" is her stage tour de force (4,6)
14 From 1969, Beach Boys hit (1,3,4,5)
15 Guitarist supremo
17 One half of rock'n' roll's most famous harmonisers (4,6)
19 The Wolf Way
20 Of West Coast brotherly aggregation (6,6)

DOWN

1 As interpretative singer helped bring work of Joni Mitchell, Randy Newman, Leonard Cohen to prominence (4,7)
2 "Universal Soldier", "Until It's Time For You To Go" are among her best-known compositions (5,6,5)
3 Early Fairport singer-guitarist (3,8)
5 JohnanYoko lp (3,7)
9 Wonder album
10 Among first and most consistent Tamla solo stars (6,4)
13 Do you *really* wanna . . . (5,2)
15 First Lady of Protest perhaps
16 Medicine Showman (2,4)
17 Cultivate a rock 'n' roll singer
18 High-voiced Four Seasons vocalist

LAST WEEK'S ANSWERS

ACROSS: 1 Guy Darrell; 6 "Aquarius"; 8 Beck (Bogert & Appice): 10 (Keith) Emerson; 11 "Holland"; 12 Dory (Previn): 14 Elkie Brooks: 15 "Ob La Di, Ob La Da"; 17 Paul Kossoff; 21 Adrian Henri: 23 "Fresh"; 24 "Slayed".

DOWN: 1 "Goat's Head Soup"; 2 "Young Love"; 3 Airplay; 4 Liberty; 5 RAK; 7 Sam; 9 Cooke; 10 Eddie Jobson; 13 Todd (Rundgren); 16 Lou Adler; 18 Keith (Emerson); 19 Fanny; 20 Cindy (Birdsong); 22 "Help".

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ERIC WEISSBERG and STEVE MANDELL

Linda Solomon
New York

YOU'VE NO DOUBT heard of Eric Weissberg and Deliverance because of "Duelling Banjos", their phenomenally successful single from the film "Deliverance."

Although the single was a simple banjo-guitar bluegrass instrumental, it crossed over country borders and broke through the top of the American pop and rock charts — and the British charts, as well.

Believe it or not, "Duelling Banjos" even appeared on the R 'n' B charts.

However, Deliverance have much more going for them. Their debut album, "Rural Free Delivery", was released this week by Warner Brothers, and the band have been touring extensively.

"Duelling Banjos" is not on the album (It was added to an earlier collection recorded years ago by Eric Weissberg and Marshall Brickman, but without Steve Mandell, who plays the guitar part on the single). But there are more than enough good songs from which to pick a follow-up single.

And the Deliverance band, who were not included on the single, will come as a distinct surprise to those who haven't yet seen them.

The band's headlining engagement at the Bitter End drew capacity audiences and dressing-room drop-ins from Judy Collins, Jerry Garcia and Sam Cutler, Janis Ian, Mimi Farina, and John Hammond.

Deliverance are composed of five of New York's finest studio musicians — all of whom sing well enough to handle lead vocals. They're a rockin', stompin' city-meets-country crew with a highly visible audience rapport.

They are more country than Seatrain or Poco, better pickers than the New Riders, more distinguished vocalists than the Dead, and tighter in ensemble than anyone since the Byrds.

Although many of their songs are straight country they can put down enough basic rock to hold their own in almost any musical context.

Each member except boss drummer Richard Crooks takes a turn at lead vocals, and each member writes.

In addition to their own noteworthy material, they revitalise standards by Hank Williams, Jim and Jesse McReynolds, Patsy Cline, Bill Monroe, and Dave Dudley.

The number that knocks me out, though, is "Blessed Is the man," a previously unrecorded Carole King-Gerry Goffin number that has real singles potential in today's market — with a kind of freedom-stressing lyric.

Guitarist Steve Mandell, who sings lead on "Blessed", played on a demo session with Carole King in 1969. On the Deliverance album this cut includes pianist Tom McFal. Steve doubles his tenor voice, Eric double his baritone, Charlie Brown plays two electric lead lines in harmony, Weissberg fills fully on pedal steel, and Richard does crisp things with drums and tambourine while Tony Brown walks away with the bass lines.

Done live, the song's a mover and a tambourine-shaker.

Eric Weissberg and Deliverance have come a long way in the relatively short time since their rather poor showing as second act to Focus at the Philharmonic. They weren't ready then, but they sure have got it together now.

MUSCLE SHOALS and Woodstock merged in the middle of the Hudson River when ABC/Dunhill Records and Richard Gersh Associates held a cruising party aboard a Circle line boat to celebrate the coming-out of the first album by Orleans, a bright-eyed, bushy-tailed, and get-down-to-business-like quartet of rockers from Woodstock, N.Y.

The band formed in February, 1972, as a trio comprised of the lionised lead guitarist John Hall, drummer Wells Kelly, and bassist (who now plays guitar and keyboards), Larry Hoppen.

They played college concerts, bars, and important club dates, and were making a name for themselves. But they weren't satisfied with their sound.

In June, 1972, Larry Hoppen's younger brother, Lance, was added as bass player, and Larry, John, and Wells now switch around on a combination of instruments.

Individually and collectively, the quartet have done considerable session work and have appeared in concert with the Beach Boys, the Kinks, Billy Preston, the Youngbloods, the Band, and others.

John Hall has written and directed music for one Broadway and two off-Broadway plays, and he recently produced Bonnie Raitt's third album.

Hall and his wife Johanna Schier write most of the band's material. "Half Moon", on the Orleans album, was written and arranged by the Halls for Janis Joplin, who recorded it.

There's a general feel of fat rolling soul in whatever they do, whether it be blues, ballads, or straight-ahead bottle-stopper boppers.

Orleans' effulgent guitar technique and their well-rounded instrumental abilities are what their reputation will probably be based on. Several of their songs could well be covered eventually, particularly "Two-Faced World" and "It All Comes Back Again."

Considering what they have to work with, their vocal arrangements are well planned but not so well executed. Hall and Larry Hoppen do not get the same range and balance in live performance that they achieved in the studio. A little more concentration on putting over the lyrics and they'll have it locked in.

Orleans are an energeitic band on the verge of happening. They have the makings and the support. Time will tell.

BO DIDDLEY—AN ALL-TIME BEST?

FOLLOWING on from my scene-setting piece last week about the New York Hells Angels river-port party, here's something about the music which was provided by the Mission Mountain Wood Band, Elephants Memory, Bo Diddley and Gerry Garcia.

Yells for "honky soul" and "white man's music!" abounded, and that certainly did apply to the country funk that Mission Mountain Wood Band put out. And Elephants Memory, led by lead vocalist and sax player Stan Bronstein, drummer Rick Frank, and bassist Gary Von Scyoc, do qualify as "honky soul."

Bo Diddley, of course, is a different kettle of fish.

I've reviewed the Elephants several times in the last few months, and their set that night was their usual stompin' music. The undeniable highlight was "The Pirates' Ball," a song they wrote specialy for the occasion.

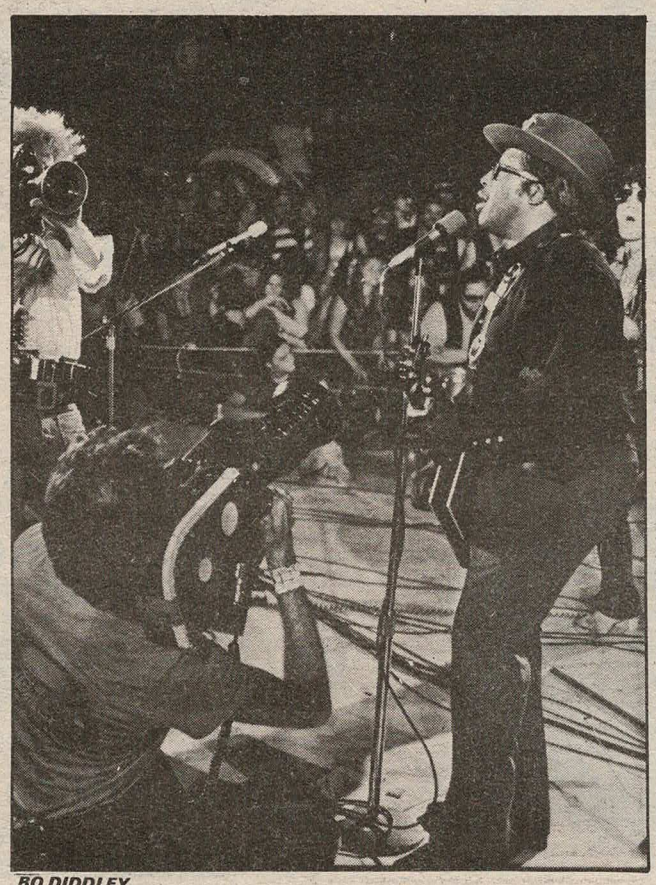
The chorus was not unlike Eddie Cochran's "Summertime Blues", and it was a colossal hit with the Hells Angels.

Bo Diddley did his set with the Elephants backing him. And in the opinion of everyone he delivered the best performance of his career that night.

He blew everyone out with scorching guitar riffs, insinuating and witty asides, and forthright vocals, and he obviously had the time of his life doing it.

He rode into "I'm A Man", and segued into "Hoochie Coochie Man". Then there was "Bo Diddley", "Nasty Bo Diddley", "Hey Jerome" (with everyone singing the chorus), and "Shut Up Woman".

"Shut Up Woman" was so effective that one of the Hells Angels' old ladies upped and pushed her bulging breats out of her blouse and stood right in front of Bo in a gesture of complete submission.



BO DIDDLEY

Phew! That was rock and roll and bump and grind.

As if it wasn't enough to get at least one chick turning, Bo had the Brothers wrapped up when he dedicated a loose and jocular "Do Your Thing" to "my buddies, the Hells Angels."

While Bo and the Elephants were thumping, several Angels improvised to the music. Vinnie, a gigantic N.Y.C. Brother who wears a ring in his nose and has arms like meathooks, clopped a cowbell alongside Rick's drums. Somone else cavorted with a bull whip.

The logical conclusion was the music of Jerry Garcia with Merl Saunders on keyboards, John Kahn on bass, and Dead drummer Bill Kreutzmann. Bo's incredible set with the thundering Elephants was a hard act to follow. Garcia and Friends played a long, relaxing, jazz-rock-oriented set that very simply was not in the same musical category, nor was meant to be.

Later Jerry told me he has a double album coming out in October on Fantasy to be called "Live From Keystone Corner In Berkeley" — or something like that — which features him with Saunders, Kahn and Bill Vitt on drums, with Dave Grusman on one cut. "This is uptown rock and roll jazz, bar-room music," he said.

Garcia and Friends delivered a better than average set, and Saunders' organ playing was almost good enough to put back some of the beef that was missing from their ensemble playing, but the stretched-out instrumentals didn't hold my interest and I noticed restless movement among the campers, who wanted to jump up and boogie, not sit down and think.

Some of Garcia's music was hefty enough to move about to, but pale in comparison to that incredible preceeding set.

Also, Jerry doesn't *look* as though he's ready to leap into the air or attack his guitar. He does not visually represent the "star" that he actually is.

Yes, he can play a mean guitar, and he can get off a song, in his way. But he doesn't knock you that song on the balls of his feet, and he does not dance to his own tune.

I don't mean to imply that what they were doing was anything like anybody's innermounting flame; it wasn't "cosmic" *or* particularly cliche ridden. They did perform a cooking version of "It Takes A Lot To Laugh, It Takes A Train To Cry", and Jerry did attempt a version of Smokey Robinson's "I Second That Emotion".

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IT TAKES rather more than a solid reputation as a group musician to guarantee the success of a solo venture, and many of the past year's solo projects have more or less missed the musical boat. Happily, there have been some outstanding exceptions — and the latest, I'm very glad to say, has been Tony 'TS' McPhee's ambitious solo tour.

"I feel the shows and the tour have just got better and better," he says. "I was very apprehensive before the first performance but, come the third show, I was feeling that I could try almost anything.

"The audiences and the receptions have been excellent. I don't think there's really been any real association with me and the Groundhogs; for the most part, I think people have looked upon what I've been doing just as a purely solo thing."

And it's been quite an education for him in discovering a new relationship with the audiences he's played to: "It's been a completely different thing," TS says.

"I've found that it's much easier to come across with audiences in this mode There's nobody to lean back on like there is with the Groundhogs. I've found I can get them on my side by talking to them.

"For the people who've come to see the show, it's been something new. They're not sure what to expect; they haven't come with any preconceptions. They've been very quiet for the first part of the show, the acoustic blues set, and I think they've appreciated what I'm doing.

"For the second part, the electronics set, it's been the same . . . I think everybody's approached it in the right way."

It's the second set of TS's show that's really been making audiences sit up. His musical love affair with electronics has already produced some outstanding work in his more familiar role as a guitarist; now, though, his scope with keyboards is very much wider, and the results more than satisfying.

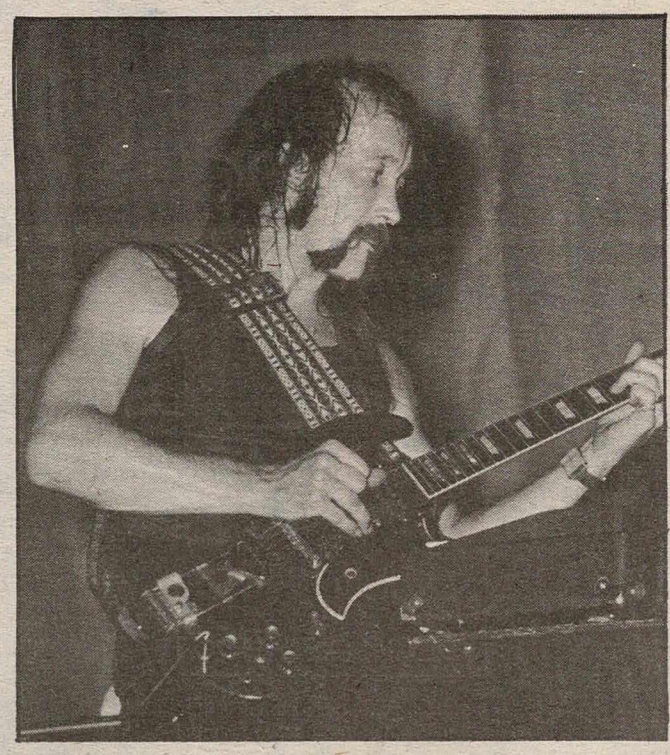
"I've always been very much into electronics, but before I've mainly used them with the guitar," he says. "When the synthesiser came out, the simple fact was that I couldn't play — in effect, I've had to learn them from scratch.

"The second set is basically an elongated version of 'The Hunt', from the solo album. I had to learn it parrot fashion at first, but now I find that I'm at a point where I can start improvising.

"The synthesiser is really like the guitar, which has been a great help. It's a one-note instrument — you don't have to get the complete separation of what your two hands are doing like you have to with a piano. I would have found that much more difficult; I'm so used to being synchronised.

"But I am starting to play two keyboards simultaneously during the set, and I think I'm getting better at it."

So does this mean the end of McPhee as a guitarist, and the emergence of the new TS as a keyboards musician?



"I don't think so," he explains. "I think that with the guitar I was feeling that I'd rached a point as far as I could go at the moment. I'm not saying the *ultimate* point, but I couldn't really progress more. Now I have got a different approach to my music in general — but it wouldn't be practical yet to think of getting more into keyboards."

On the tour, TS is using four ARP 2600 synthesisers, an RMI electric piano, a Crumar Compct piano and a Rhythm Ace drum machine which he uses in combintion with the synthesisers to build up series of rhythmic sequences. The instruments are mixed through two on-stage mixers.

"In effect, what I'm doing is like mixing an album," he says. "It's the same principle, and I think in the same way as when I was mixing the solo album.

"Everything goes through a twenty-channel Alice mixer with Quad amps and JBL speakers — a full-range set-up with bass, middle and treble units. The whole PA system is about 1,000 watts."

He sees his solo venture as a compromise with, rather than a divergence from, all he's achieved before.

"On the one hand I'm known, especially in the States, as a blues musician," he explains. "On the other there's the whole Groundhogs thing. I see the solo album and tour as something in the middle."

It's in this light that he's planning to take the solo show to America for some eight dates in January.

INSTRUMENTS: by JOHN BAGNALL

LAST WEEK, at 213/215 Tottenham Court Road, London W.1., CBS/Arbiter opened the doors on Europe's most ambitious musical instrument store project: the Fender Soundhouse.

The store breaks away forever from the traditional concepts of the musical instrument retail business. It's big, it's light, it's airy . . . and its facilities are unequalled by anything that 's ever gone before.

The project has been piloted throughout by Ivor Arbiter, who aimed at creating an entirely new environment for a group musician to choose his instruments, check out his equipment and generally take it easy — without cramped facilities or high pressure sales approach.

The store has been fitted out, decorated and prepared for opening in a brief seven weeks The decor is in brown, yellow, blue and orange, and the whole intention throughout has been to create a friendly, easy-going, relaxed atmosphere.

There's space to move around in — and to display the merchandise to the very best advantage — and plenty of time to choose, to buy or just to try out an instrument without any feeling of obligation.

There's a coffee and sandwich bar open for refreshments, a boutique stall, demonstration rooms and a service department . . . and future plans include a rehearsal studio, a demonstration theatre capable of seating up to 200 people, teaching and training facilities and — for while the musicians are putting the gear through its paces — a roadies' club.

The present Soundhouse offers guitars, drums, accessories and amplification on the ground floor, with an extensive display of keyboard instruments presented by Lou Dean's Western Organ Studios on the floor above. A brass and reed section will be opened soon

Although prominence in the current Soundhouse goes to CBS/Fender products, the store aims to cater for all quality lines of musical merchandise.

It already stocks a wide range, for example, of high-quality amplification (including JBL, Altec, etc.), displayed in the ground floor showroom around WEM's new studio/live music desk.

The building houses the offices of CBS/Arbiter, who will be extending the theme of their headquarters premises to other stores throughout Britain and, eventually, Europe.

The Fender Soundhouse is the just the tip of a projected iceberg, and that can only serve the musical instrument industry — and, most of all, its customers — well in the future.

So check out the Fender Soundhouse next time you're in town. It's open — sensibly, and perfectly in keeping with its sympathy for the musician — from 10 a.m. right through to 10 p.m.

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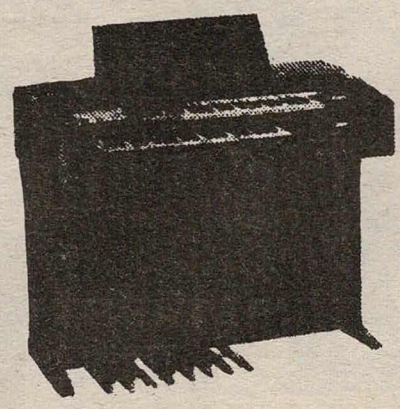

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3	**Pink Floyd**/Dark Side Of The Moon	2.38	1.95
4	**David Bowie**/Hunky Dory	2.18	1.75
5	**Allman Bros.**/Brothers And Sisters	2.17	1.80
6	**David Bowie**/Alladin Sane	2.38	1.80
7	**Mike Oldfield**/Tubular Bells	2.19	1.80
8	**Uriah Heep**/Sweet Freedom	2.19	1.80
9	**Status Quo**/Hello	2.29	1.90
10	**Slade**/Sladest	2.29	1.85
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12	**Genesis**/Live	1.99	1.70
13	**Lou Reid**/Transformer	2.18	1.75
14	**David Bowie**/Images (dble.)	3.25	2.75
15	**Stevie Wonder**/Inner Visions	2.38	1.90
16	**Santana/McLaughlin**/Love, Devotion	2.45	2.00
17	**Mothers**/Overnite Sensation	2.17	1.80
18	**Joe Walsh**/Smoker You Drink	2.38	2.00
19	**Beatles**/67-70 (dble.)	3.99	3.50
20	**Yes**/Yessongs	4.99	3.99
21	**Pink Floyd**/Meddle	2.38	1.95
22	**Jethro Tull**/Passion Play	2.19	1.80
23	**Pink Floyd**/Ummagumma	3.10	2.45
24	**Paul Simon**/Rhymin Simon	2.45	2.00
25	**Gilbert O'Sullivan**/I'm A Writer	2.35	1.95
26	**Man**/Back Into The Future	3.10	2.45
27	**Jimi Hendrix**/Soundtrack	3.49	2.95
28	**Mott The Hoople**/Mott	2.45	2.00
29	**Roy Wood**/Boulders	2.38	1.95
30	**Diana Ross**/Touch Me	2.14	1.75
31	**Ten Years After**/Live	2.99	2.50
32	**Home**/The Alchemist	2.17	1.80
33	**Todd Rundgren**/A Wizard/True Star	2.17	1.80
34	**Doobie Bros.**/Captain And Me	2.17	1.80
35	**Bob Dylan**/Pat Garrett/Billy The Kid	2.45	1.80
36	**Eagles**/Desperados	2.14	1.75
37	**Chicago**/Vi	2.45	2.00
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Argent/In Deep	2.17	1.80
Kevin Ayers/Bananamour	2.38	1.90
Band/Rock Of Ages	3.10	2.60
Beach Boys/Holland	2.45	2.00
Budgie/Never Turn Your Back	2.37	1.95
Beck, Bogert and Appice	2.17	1.80
Byrds/History	2.83	2.50
Beefheart/Clear Spot	2.45	2.00
Beatles/White Double	4.28	3.75
Cream/Heavy	3.70	3.20
Clapton/At His Best	3.70	3.20
Clockwork Orange/Soundtrack	2.17	1.80
C.S.N. & Y./Deja Vu	2.45	2.00
Curved Air/Aircut	2.17	1.80
Chicago/C.T.A. (2 LPs)	2.83	2.60
Deep Purple/Made In Japan	3.10	2.60
Doors/Absolutely Live	3.49	2.99
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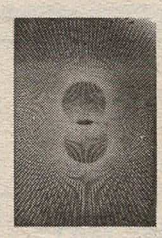
2. NISSEN: 20″ x 30″. **60p**

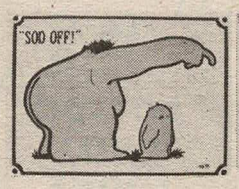
3. OSIBISA: 16″ x 33″. **60p**


4. OPTIC: 20″ x 30″. **65p**

5. DAVID BOWIE: 23″ x 33″. **65p**

6. CAPRICORN: 20″ x 30″. **48p** (N.B. All Zodiacs available, please state sign(s) reqd.

7. TANTRA: an intricate poster of Tibetan origin. 25″ x 35″. **65p**



8. 'SOD OFF': 15″ x 20″. **40p**

9. PEACE: 14″ x 22″. **25p**

10. CHE: (a) 20″ x 30″, blk. and wht. **35p** (b) 35″ x 48″, colour. **85p**

11. DESIDERATA: beautifully printed in red & blk. on brown vellum, 16″ x 23″. **45p**

12. BRIAN CONNOLLY: 23″ x 33″. **65p**

13. CATERPILLAR'S ADVICE: 22″ x 34″. **65p**

14. CAPTAIN HIPPO: 30″ x 40″. **55p**

15. I WANT YOU: 24″ x 29″. **55p**

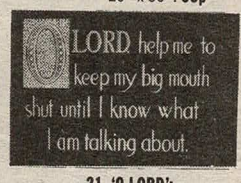
16. URIAH HEEP: 23″ x 33″. **65p**

17. DAVID BOWIE: 20″ x 30″. **55p**

18. SLADE: 20″ x 30″. **55p**

19. ON A LIMB: (Danish Import), 23″ x 35″. **65p**

20. MIDNITE COWBOYS: 29″ x 39″. **65p**



21. 'O LORD': 20″ x 30″ **55p**

22. ROY WOOD: 20″ x 30″. **50p**

23. 'OINK': 20″ x 30″. **55p**

24. DUEL/MURPHY: 19″ x 27″. **35p**

25 'PUKE': 14″ x 21″. **40p**

26. LURP: 20″ x 30″. **60p**

27. SURRENDER: 20″ x 30″. **45p**

28. FREEDOM BIKE: 20″ x 30″. **55p**

29. ALL WASHED UP: (German Import), 21″ x 38″. **65p**

30. WAYWARD FAIRY: 16″ x 20″. **45p**

31. EASY RIDER: 30″ x 40″. **75p**

32.

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32. NEIL DIAMOND. 33. CAT STEVENS.
34. MELANIE. 35. ROD STEWART.
36. JAGGER & RICHARD. 37. BYRDS.
38. LEON RUSSELL. 39. ZAPPA.
40. ROBERT PLANT. 41. JIMMY PAGE.
42. RORY GALLAGHER (30″x40″).
43. STEVIE WONDER (30″x40″).
44. ALVIN LEE. 45. PETE FRAMPTON.
46. STEVE MARRIOTT. 47. BOLAN.
48. C.S.N. & YOUNG. 49. SANTANA.
50. NODDY HOLDER (65p).
51. DAVE HILL (65p).

11″ x 17″ **25p each:**
52. DAVID CASSIDY.
53. SLADE.
54. ELVIS.
55. ROD STEWART.
56. GARY GLITTER.
57. THE SWEET.
58. DONNY OSMOND.
59. THE JACKSON FIVE.
60. DAVID BOWIE.
61. THE OSMONDS.
62. MICHAEL JACKSON.
63. JIMMY OSMOND.

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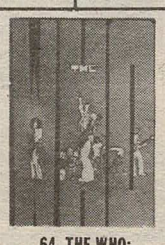
64. THE WHO: 20″ x 30″. **55p**

65. 'QUACK': 20″ x 30″. **55p**

66. HENDRIX: 30″ x 40″. **70p**

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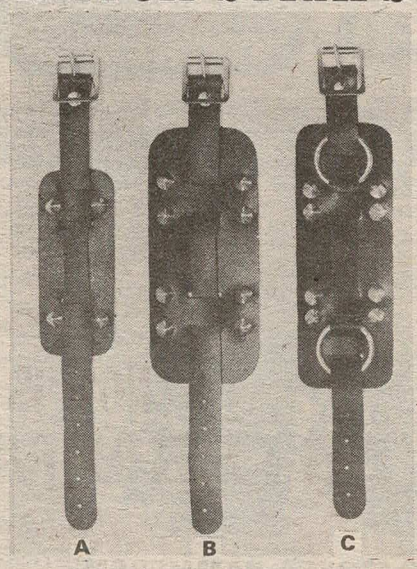

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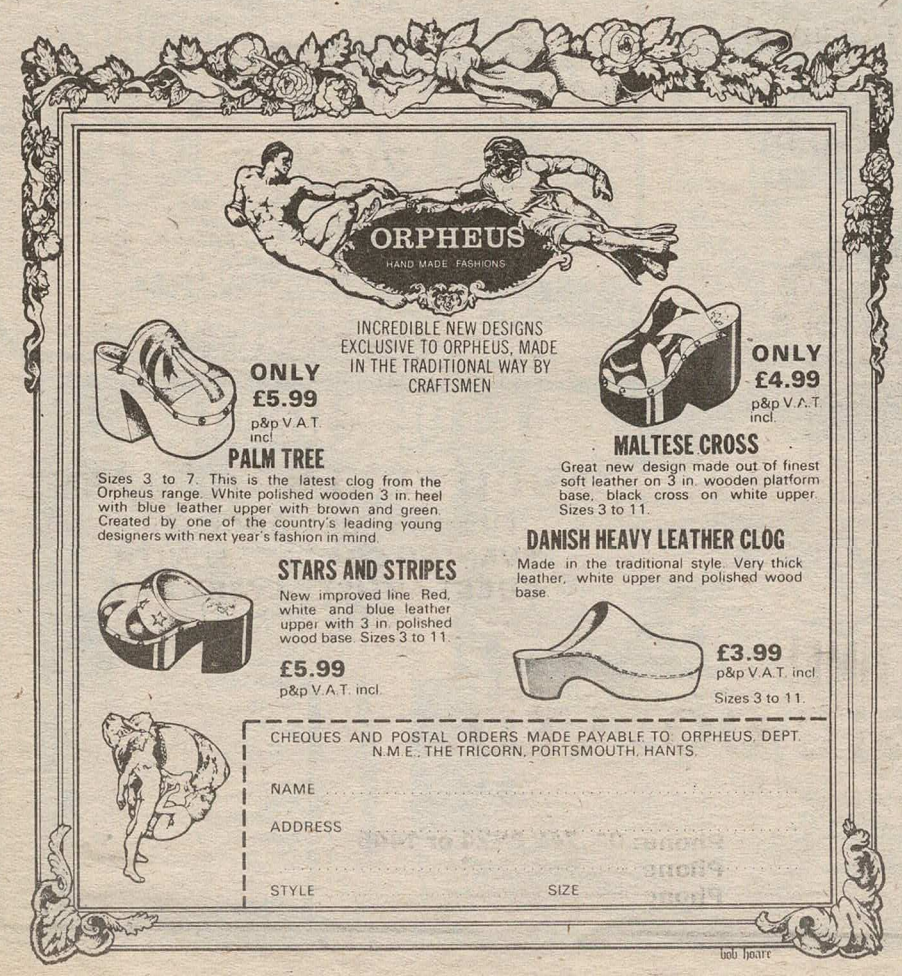

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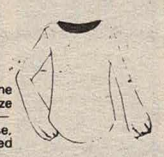

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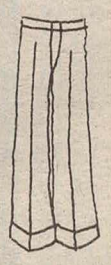

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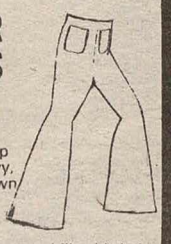

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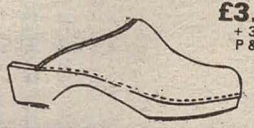

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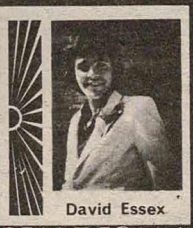

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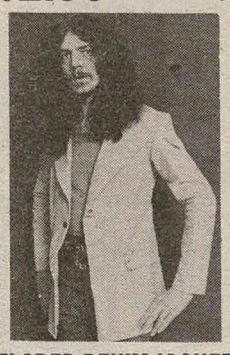

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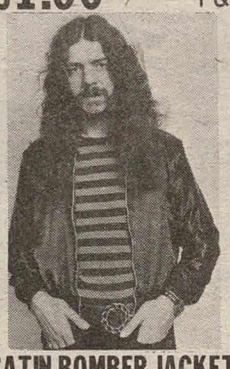

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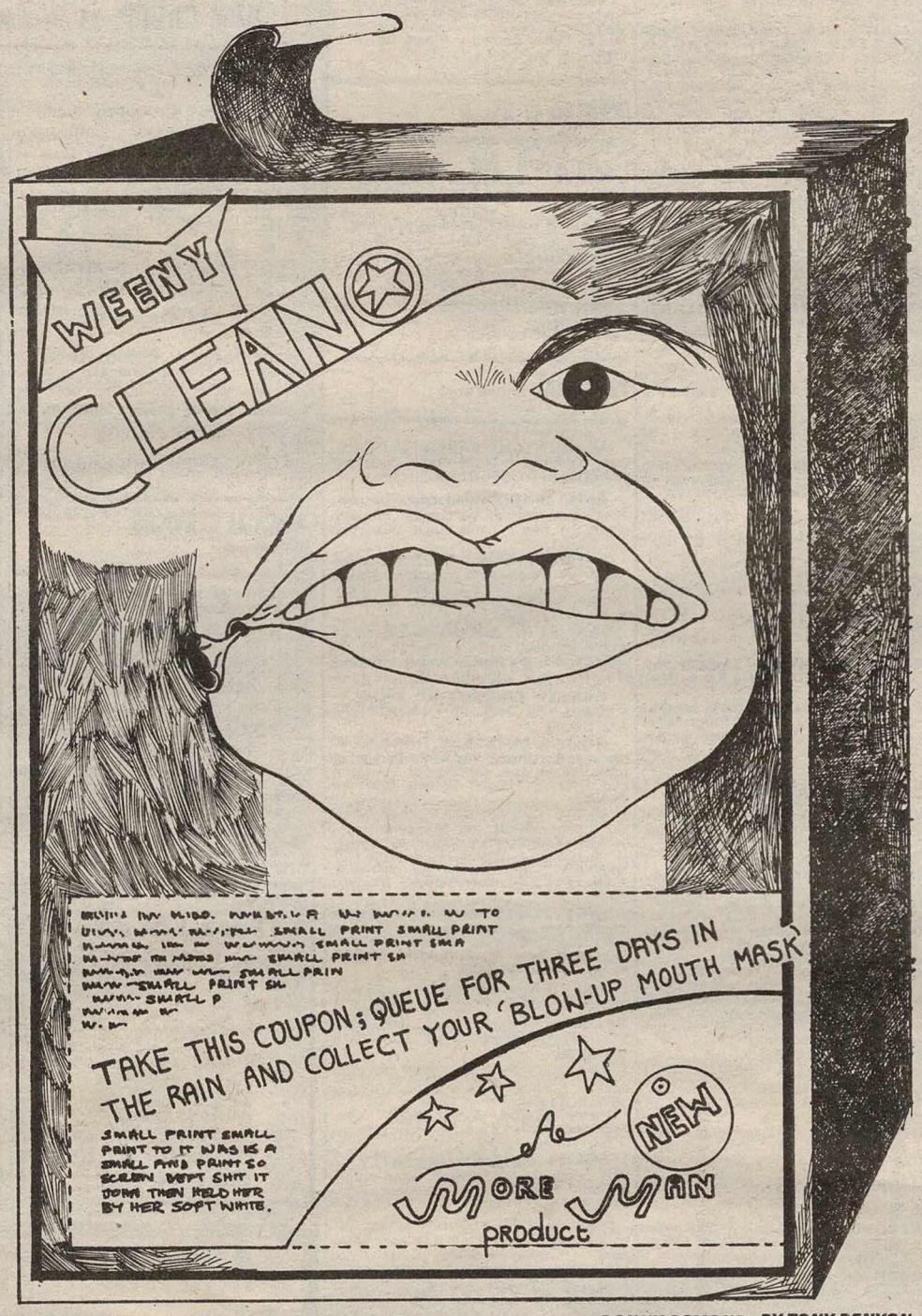
That Osmonds queue

THEIR PRESS OFFICER ANSWERS FOR THE GROUP

EDITED BY CHARLES SHAAR MURRAY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IN VIEW of the growing speculation, rumour and allegation surrounding the Osmonds forthcoming British visit, I would like on behalf of the group to set the record completely straight and if possible avoid unnecessary mental suffering to their thousands of fans.

Because of the very limited amount of time available to the group this year, they were only able to spare two weeks for a British visit.

Consequently it was thought preferable to spend as much of that time as possible doing TV shows that everyone could see. At the same time the group wanted to make concert appearances and, in the time given us, only three were possible — in London, Manchester and Glasgow.

We knew that on a straight supply and demand basis there would be little chance of satisfying more than a tiny minority only of fans with concert tickets.

As a result it was decided that the fairest method of sale was by personal application at the box office. This, plus the strict limitation of tickets, would ensure that the keenest fans and not the touts would get the tickets.

The Rainbow theatre box office should not have opened until 11 a.m. on Saturday September 22, and with hindsight both the management and the police will probably agree it was an innocent mistake to open at midnight as occurred.

This had the effect of angering fans who arrived on Saturday morning to find "sold out" notices. We certainly did not anticipate the queue forming until the early hours of Saturday morning, bearing in mind parental responsibility for the young fans.

Had the box office opened at the printed time, the 'riots' (which were at all times strictly controlled by the police) would not have occurred and we hope that this lesson will be learned in Manchester and Glasgow at the weekend.

There has never been any denial on the part of Polydor or MAM that three dates were originally held for the Osmonds at the Rainbow.

The fact is, however, that the group only ever agreed to play one concert. Although we are still trying to persuade their manager to agree to cancel Continental TV and play one further date, no decision has yet been reached.

Polydor refutes completely allegations that crowds were encouraged for the benefit of the TV cameras, and as I was never personally approached for comment it cannot possibly be said that I "would not comment".

The facts are as stated above; the TV documentary will be about the Osmonds' trip itself and will film events that actually happen.

In short, both Polydor and MAM have always acted honestly and in the best interests of the fans. Our prime concerns were that Black Marketeering be avoided at all costs and that the keenest fans got the tickets.

I hope that you will see fit to convey to your readers the true picture surrounding the events of last weekend. — DAVID HUGHES, Press Officer, Polydor, W.1.

● David, can you honestly look me in the face and say you didn't anticipate queues forming until Saturday morning, specially remembering what happened the previous time the Osmonds played the Rainbow?

And how can you say the riots would not have occurred if the box-office had opened at the printed time? It's only theory, I know, but I think the situation would have been a lot worse.

I don't take the view that it was a mistake to open at midnight,. I reckon it was the sensible and humane thing to do, under the circumstances. But why did it have to come to these 48-hour queues anyway? If you were so intent upon a fair method of sale, why not a postal ballot, as has been operating successfully for many years with the Last Night of the Proms?

When we spoke to your office on allegations concerning crowds being encouraged for the benefit of the TV crew, we were told that you were unavailable and that "Polydor has nothing further to add over and above our official handout on the TV special" — which surely was tantamount to "No comment".

Finally, we never said you denied that three days had originally been reserved at the Rainbow for the Osmonds — we merely stated it as a fact. — DEREK JOHNSON.

SO MAX Bygraves didn't like CSM's review of his record, and what's more proved himself really "up-to-date" and "bang-on" by writing the word "piss" in his letter. Well, I like a bit of sarcasm myself. Charles' review delighted this old housewife's heart, and the follow-up letters were a real chortle.

Max says he's been in showbiz for 25 years. So what? I've been doing housework for 20 and I'm still no good at it.

No, Max, the sad fact is that there is a great market for mediocrity, especially in music. You, with "Singalongs" Vols I, II, III and IV, cater for it. Millions would rather hear "Deck Of Cards" than, say, "The Dream Of Gerontius" by Elgar. They'd rather see "Stars On Sunday" than Ken Russell's "Song Of Summer" about Delius.

As for albums in the Top 40, didn't the Beatles have two double albums of their old songs recently at Nos. 1 and 2? So carry on, CSM. We are kindred spirits although, alas, a gulf of years separates us and you can never be mine. I must say, though that at 42 I look better than Keith Richard — though not as good as Pat Boone or Max Bygraves — MRS. J. SMITH, Wymondham, Norfolk.

I'M CONFUSED. I thought I'd bring a touch of culture into my life, so I went to buy Manfred Mann's "Joybringer". However, to my eternal regret, I read NME first and found his band described as the Earthband in the Gig Guide, but as *Earthbound* in Thrills.

Not wishing to appear completely without knowledge, I walked into the local record emporium, and said, "Gimme 'Deck Of Cards'." — **P. VERANCE, Newcastle.**

● Don't tell us your troubles, P. If you really wanted "Joybringer", you could have got it simply by mumbling in such a way that the attendant couldn't have known whether you'd said "Earthband" or "Earthbound". What you're trying to hide from both us and yourself is that you really wanted "Deck Of Cards" all along. Face up to your inadequacies or your life will continue to get screwed up in trivia. You'll get my bill in the morning — CSM.

AFTER READING the September 29 NME, I can only gather that Ian Gillan resigned because certain members of the group thought his vocals weren't good enough — and they probably told him so. "Resigned" is a bad word to use. "Chucked out" is a lot nearer, I think, to the truth. I hope this Dave Coverdale can do better, for the group's sake.

Personally, I thought Ian Gillan was a great vocalist, and the others great musicians. I was just knocked out by all their music. I just hope that, with the new members, the past material can be at least matched, because I think that it'll be a long time before two different members of such an outstanding group can get into the styles of the original members. — **DIANE, Tenbury Wells, Worcs.**

● A couple of pints deserve clearing up, Diane. First of all, Roger Glover and Ian Gillan were not original members of Deep Purple. Rod Evans (vocals) and Nic Simper (bass) were in the first Purple line-up, and they made a couple of albums before getting replaced by Gillan and Glover, both former members of Episode Six. Secondly, if Purple had wanted Hughes and Coverdale simple to imitate Glover and Gillan, why change line-up at all? Deep Purple are going to sound different when next they emerge, and I'm sure they would want their fans to evaluate them on the strength of what they play, rather than on how much they sound like they used to. — CSM.

MY, MY, the NME really does get better these days. What an absolutely fa-a-abulous copy last week with the Sweet saying that the Velvet Underground weren't very good, Lou Reed writes crap and that he can't play the guitar. Oh, superb!

Just about recovering, I then turned to Gasbag, and there was a letter from Max Bygraves. You can still sock it to 'em, can't you Maxi? Didn't like what Mr. Murray said, hey? Well, don't worry, I think your record's just great and I'm sure it's gonna shoot up the charts as soon as is conveniently possible.

Shame you didn't like the review 'cause I thought it was real swell. — **MICK PLUMB, Burgess Hill, Sussex.**

P.S. Maxie darling . . . take a walk on the wild side.

● Listen, Mick, and listen good. If you want to make indecent proposals to Mr. Bygraves, please do it on your own time. Okay? You don't want us to get busted, do you? — CSM.

I AM AN "S & G Stalwart" — as Ian MacDonald chooses to call us — but I certainly did not desire "some convenient critical yardstick" from the cocky little sod. Is it because MacDonald has no musical knowledge that he chooses to ignore the musical attributes of an album but instead seeks to pass judgments on an artist's character, or just that he is so narrow-minded that he cannot appreciate any music other than rock?

What possible justification can he have for crediting Mr. Garfunkel with an "insubstantial personality"?

I'm afraid that NME's attempt to be hip and controversial is pure crap, and with Alan Smith leaving as editor, all I can say is "Andy Gray, won't you please come home?"

Oh yes. I can't wait for your snotty, clever-dick comments should this be printed. — **GILL CHEDGEY, Canterbury.**

● You are awful — but I like you. — I.MAC.

I JUST GOTTA comment on the incredible conceit of Max Bygraves. If Uncle Max wants to identify with the readership of NME, he doesn't have to use words like "piss". Just who buys his records, anyway? If he really has got four LPs in the top 50, I'm amazed that he can get his car into the garage for them — **A. HALL, Newcastle.**

● Well, Albert (it is Albert, isn't it?), you realise that you're making a slanderous suggestion, don't you? Maxi's albums sell because people buy them, and that's a lot more worrisome than any allegations of chicanery. — CSM.

WHY IS IT that you print so many pictures of your male babblers, namely the Divine Nick Kent, the insane and intellectual C. S. Murray, Ian (William Tell) MacDonald and so on, but never anything on the luscious Julie Webb and Barbara Charone? Eh? Are you ashamed to let us long suffering readers see them or something? Come on now, how much for a photo of Julie Webb in the nude? — **WILLIE, Melrose, Roxburghshire, Scotland.**

● Well, Willie, I asked Miss Webb for an answer, and she handed me a sheet of paper on which was neatly typed: "Julie, 49, has long unkemp greasy hair and advanced acne." Anything else we can do for you?—CSM.

WHEN I STARTED reading your paper a year ago, I thought I was as strong as the next man. But I admit it, I can't take any more. Your paper has gone bananas. But what's worse, so have your readers. I can tell by the letters you get. The thing is that all the other papers are boring. What am I to do???

I want to stay sane, but every time I read NME I feel my mind beginning to go. For God's sake stop now, while you still have the chance. You must be ruining the minds of an entire generation. — **JAKE (address withheld on psychiatric advice).**

P.S. Can we have some photographs of nude women? Bryan Ferry is boring and Washboard Willy is insane I need something I can relate to.

● You're damn right, Jake. As soon as we get through with this generation, we're gonna start corrupting your parents as well. With regard to nude women, we'd quite dig to do it, but we'd like to keep relating to W.H. Smith. Sorry . . . — CSM.

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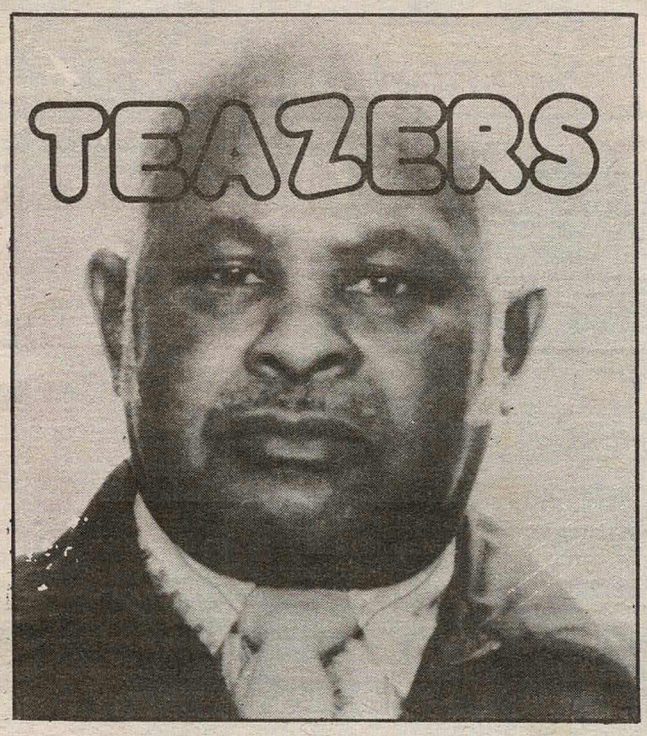

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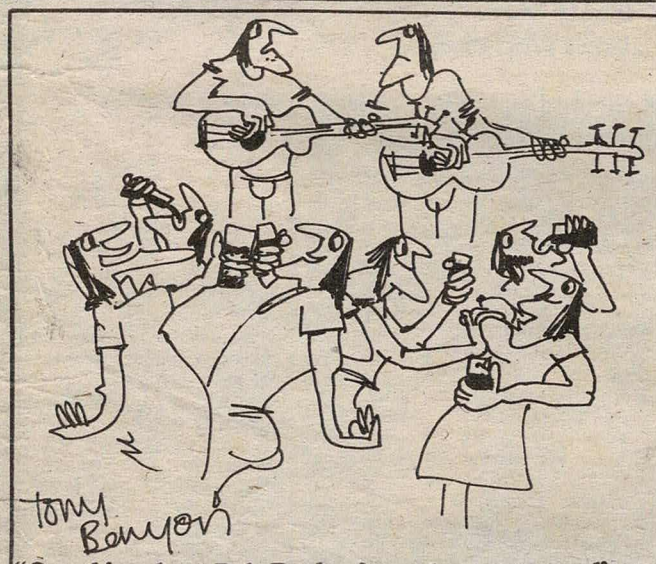

"One thing about Pub Rock: y'never have a bad audience. They get so pissed they'd clap the bloody wallpaper."

SEPARATED AFTER eight years marriage: **Keith Moon** and his wife **Kim** . . . Official: **David Bowie** to produce next **Lulu** single . . . Fond farwell this week to departing NME Editor **Alan** "Pancho Villa" **Smith,** who's off to conquer world and cultivate Spanish oranges after leading NME through two years of rapid circulation growth . . .

On subject of **Jo Jo Gunne,** which EMI promotions man was heard to remark: "I didn't know he was in town"? . . . Recording in Memphis: **Dexter Redding,** 12-year-old son of **Otis** . . . Motown chief **Berry Gordy** in town.

Isn't **George Harrison** considering U.S. gigs at Sunset Strip's newly-opened Roxy Theatre? . . . Bizzaro Dept: we hear **Bette Midler** approached to portray **Janis Joplin** in biomovie . . .

Oops 1: Batch of **Kracker** albums meant for British stores inadvertently delivered to London Airport and loaded on plane bound for Argentina — not to mention 1,000 **Stones** LPs and **Stephen Stills** biog intended for NME . . . Oops 2: While it's own-up time, we goofed last week on Sweet piece — captioning **Andy Scott** pic as **Mick Tucker** — shorry fellas . .

Five years of Top Of The Pops — so what's to celebrate? . . . October U.S. release for **Greg Allman** "Laid Back" solo album . . . Next **Perry Como** single: **Everlys'** "Walk Right Back" . . .

Reissued: **Champs** "Tequila" featuring **Seals** and **Crofts** . . .

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Next **Glen Campbell** single a **Gordon Lighfoot** composition "Wherefor And Why" . . . In U.S. **Slade** now with Warner Bros label . . .

In New York record store, **David Bowie** albums filed in "Female Vocalists" racks . . . Let's twist again: **Leslie Grade** planning **Chubby Checker** visit — also **Nancy Sinatra** with **Lee Hazlewood** . . . Their Raft label filming and taping last **Family** gig at Leicester October 13 . . .

Polydor managing director **John Fruin** new MGM President following departure **Mike Curb** . . . New **Greenslade** album: "Bedside Manners Are Extra" . . . First commercial radio station, news-orientated London Broadcasting starts Monday . . .

In next movie, **Elvis Presley** displays karate prowess . . . **JSD Band** home from week's residency New York Bitter End . . . Expect TV dates, Rainbow concert for **Bill Withers** late October . . . **Paul and Barry Ryan** to perform as duo . . .

Sold out: **Steeleye Span's** Albert Hall concert Monday — likewise **Lou Reed's** Rainbow gigs at weekend . . . Denied by WEA: reports elsewhere of **Alice Cooper** visit before Christmas . . .

At San Francisco Chinese restaurant, **Joan Baez, Judy Collins, Joni Mitchell** and **Mimi Farina** teamed up on accapella version of "Amazing Grace" — howzaboutthat? . . . Sprinkling **of Lynsey De Paul** "Sugar Me" on new **Gilbert O'Sullivan** single? . . . **Jack Jones** replaces **Tony Bennett** as **Frank Sinatra's** favourite warbler . . .

This month, **Duke Ellington** dinner guest of **Grocer Heath** at 10 Downing Street . . . **Ike and Tina Turner** planning country album . . . S'true: Caller rang NME this week wanting ad placed in "Whodunit" section — anyone for Sherlock-Rock?

Third volume **Chuck Berry** Golden Decade to comprise previously un-issued Chess material? . . . Out in States: new **Livingston Taylor** set . . . Dulcet tones of new assistant editor **Ian** "Junkers 88s" **MacDonald** added to NME heirachy this week: "Boy . . . *BOY*"

CBS claim cool 9-million dollars gross on initial pressings of **Neil Diamond** "John Livingstone Seagull" . . . **Slade** considering **Big Star's** "Don't Lie To Me" cut for upcoming album inclusion . . . And now, bonners, notches mes amigo. **Smith** is 102 . . .

Meanwhile, somewhere in London...

ONE OF BRITAIN'S BIGGEST ROCK ATTRACTIONS IS THIS WEEK PUTTING FINISHING TOUCHES TO A SPECIALLY RECORDED SINGLE — TO BE GIVEN FREE AS A READER SERVICE *ONLY* IN NEW MUSICAL EXPRESS.
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THE WHOLE STORY IN NEXT WEEK'S NME

In NME next week

. . we'll also be finding out how a 29 year-old British housewife became mother confessor to the OSMONDS / Listening to the new LINDISFARNE LP and talking to RAY JACKSON

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